

JUNIOR ARTS AND ACTIVITIES

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THE MAGAZINE
FOR THE
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AND IDEAS FOR
CLASSWORK

VOLUME 9 — NUMBER 5

JUNE • 1941

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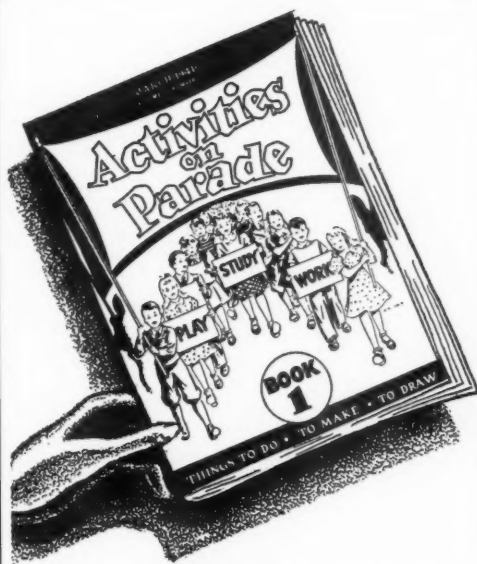
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It is said . . . THE PROOF OF THE PUDDING is in the eating—

All the advertising copy that we could squeeze on this page could not convey the facts about **ACTIVITIES ON PARADE** as well as the few words from several teachers who have experienced the pleasure and happiness of using **ACTIVITIES ON PARADE** in their classes. Read them; they are only a few of the many we have received.

But — the proof of the pudding is in the eating. You must have the actual experience of using **ACTIVITIES ON PARADE** in your class really to know just what it can mean to both you and your pupils. That is why we make the *guaranteed offer*. Read it. Be sure to include **ACTIVITIES ON PARADE** in your September plans — give it a month's trial — we are certain you will be most happy with the results.



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My children have certainly enjoyed the children's editions of your magazine. We all find them very useful.

Truly yours,
Michigan teacher

Dear Sirs:

We like the new book **ACTIVITIES ON PARADE** so much we do not want to miss an issue.

Could you send us thirteen additional copies of the March issue?

Sincerely,
Georgia teacher

Gentlemen:

We were much pleased with our March **ACTIVITIES ON PARADE**. They are lovely and the children have found them very interesting. We want to order the April ones also.

Sincerely yours,
Indiana teacher

Gentlemen:

My pupils love the crossword puzzles and the work on checked paper and hope you will have more of them. They can hardly wait for units on Ohio, birds, bird houses, and spring flowers.

Very sincerely,
Ohio teacher

Dear Sirs:

I cannot say too much for the pupils' Books. No teacher will know how much time is saved and how much interest is aroused in the pupils until she has tried them. Compliments have been numerous.

Very truly yours,
Pennsylvania teacher

Dear Sirs:

My fourth grade reporting room has been especially interested in the pupils' books. Other grades are also becoming interested.

Yours truly,
Fourth Grade teacher

OUR GUARANTEE

Order **ACTIVITIES ON PARADE** for your class. After your pupils examine and use the books for one week, if they are not thrilled and happy and show a deeper interest in their work, and if you do not believe the use of the books will enable you to achieve a greater success with your class, save your time, effort, and money—you may return the unused portion of the books and the full cost will be refunded. Isn't that offer fair enough?

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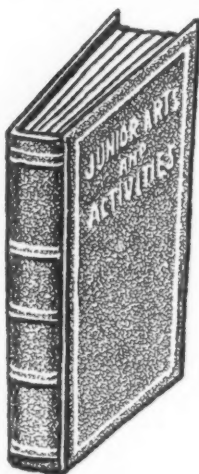
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LETTERS

Dear Sir:

During our art period this morning I happened to glance over the supervisor's magazines. Among them were several issues of your magazine.

There is a world of material in this year's issues that I'd appreciate having.

I'm wondering if I might subscribe to JUNIOR ARTS AND ACTIVITIES now and receive the back copies for this year.

—Florida teacher

Of course, you may subscribe to JUNIOR ARTS AND ACTIVITIES and receive the back copies beginning with September.

Thank you for your very kind remarks about JUNIOR ARTS AND ACTIVITIES. You may be assured that we are constantly doing our utmost to live up to the fine things you and other teachers have said about us.

Gentlemen:

I teach social science in grade six. I am very much interested in the following: transportation, past and present; plastics and their uses.

We have enjoyed the JUNIOR ARTS AND ACTIVITIES magazine. I am a member of the Pan-American Round Table of our town and have found your South American dioramas very useful. We gave a Pan-American program on April 14, in fact, we gave the program three times. Your magazine increased our enthusiasm for the program.

—Texas teacher

Our units on South America have proved timely and popular. They were published at the request of many of our subscribers who found a lack of material on these subjects.

Since we are trying to incorporate materials that teachers will find most useful we appreciate all comments and suggestions. If you have any ideas or are planning a definite program for next year let us know. Perhaps your ideas can be combined with those of other teachers to make JUNIOR ARTS AND ACTIVITIES truly a magazine for every elementary school teacher.

Gentlemen:

We certainly enjoy our ACTIVITIES ON PARADE. The children like them and find them very useful. I heard one boy say, "I wish they came every week."

We should like to know if they will be published during the summer?

—Indiana teacher

Every time we receive a letter such as this it makes our day very happy—

and we have been having many happy days recently.

In answer to your query we must say that ACTIVITIES ON PARADE will not be published during the summer months of July and August. ACTIVITIES ON PARADE is to be used by the students of teachers subscribing to JUNIOR ARTS AND ACTIVITIES. The material, as you have seen, can be used best when the teacher follows the suggestions in the corresponding issue of JUNIOR ARTS AND ACTIVITIES.

Perhaps at some future date ACTIVITIES ON PARADE may be expanded to reach the children every month.

Dear Editor:

This is the first year I have had the opportunity of using JUNIOR ARTS AND ACTIVITIES and I feel that I received many, many helpful ideas and suggestions from the magazine.

I feel I have missed much in not having the use of it in years past.

I have used a number of magazines in my 12 years of teaching but I find JUNIOR ARTS AND ACTIVITIES meets my needs better than any other.

—Kansas teacher

Your recommendation is one of the finest we have ever received here at JUNIOR ARTS AND ACTIVITIES. We appreciate your very wonderful words and we want you to think of JUNIOR ARTS AND ACTIVITIES as your magazine as well as the magazine of all other elementary school teachers.

Since you have already received many helpful ideas from JUNIOR ARTS AND ACTIVITIES, we assume that you may have developed some original ideas of your own. If you have and feel they would be helpful to other teachers, send them to us so that we may consider them for publication in our Teacher's Corner Page. They may be as helpful to other teachers as the ideas you have found in JUNIOR ARTS AND ACTIVITIES have been to you.

CLASSROOM CRAFTS

from the

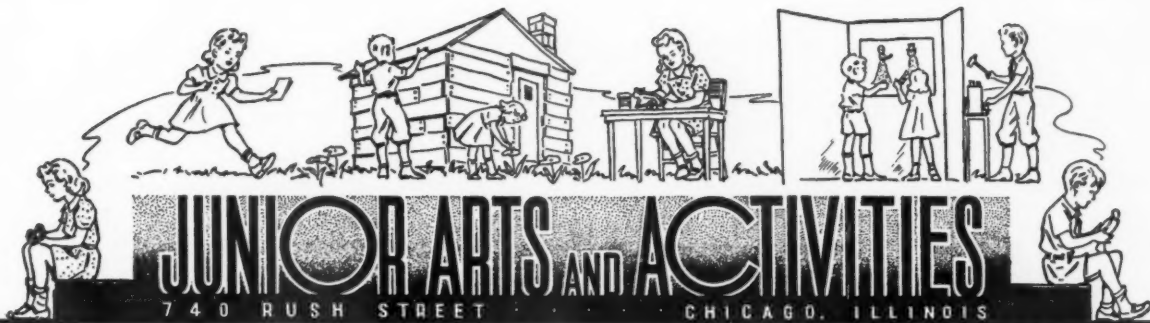
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JUNIOR ARTS AND ACTIVITIES

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CHICAGO, ILLINOIS

A NATIONAL MAGAZINE FOR THE ELEMENTARY TEACHER OF TODAY

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JUNE 1937

JUNE 1938

JUNE 1939

JUNE 1940

JUNE 1941

It's June again — our fifth opportunity to come to you with a review and preview of your JUNIOR ARTS AND ACTIVITIES magazine. In review, I just want to mention that each summer we have told of the addition of new departments and new ideas that would begin with the following September's issue. In view of this new material, many teachers were added to our already growing subscription lists.

Last summer we listed several new features which were to be added to JUNIOR ARTS AND ACTIVITIES in September. Because of the large increase in readers, it is evident the new features were much desired. Many teachers have been kind enough to write me about the helpfulness of the material in every issue. One teacher had this to say: "Any one of several projects I used from last month's issue of JUNIOR ARTS AND ACTIVITIES was worth more than the cost of a full year's subscription. Every month I find material of equal value."

Each year, more thousands of teachers are relying on JUNIOR ARTS AND ACTIVITIES to supply the material that will bring to them the deep satisfaction in knowing that they are doing a successful job with the children.

The very success of JUNIOR ARTS AND ACTIVITIES magazine year after year is founded on the knowing and supplying of teacher's needs and desires.

NOW — in offering you a preview of what you may expect this coming season, I wish to say that we shall continue with the regular monthly features which have appeared in the past ten months. And in addition we shall give you several new features including creative writing in elementary grades which has been requested by so many teachers. Also during the coming school year we shall give you methods for integrated programs of school work, plays and programs, travels. Remember, all this is in addition to more complete units of work, activity projects, handwork, arts, crafts, full-page illustrated projects that correlate with all school work — material that is planned and prepared to give all your pupils an equal opportunity.

Now more than ever you will want to receive JUNIOR ARTS AND ACTIVITIES during the coming school term.

If you are one of the charter subscribers to the JUNIOR ARTS AND ACTIVITIES magazine, then compare the June 1937 issue with this June issue. Isn't it amazing to note the tremendous progress that has been made in so short a time? Each individual subscriber is responsible for this progress. You can readily see what has been done; and we shall continue, at the same pace, to build JUNIOR ARTS AND ACTIVITIES. Let's go forward together!

. . . Editor

SUMMER SUN

Great is the sun, and wide he goes
Through empty heaven without repose;
And in the blue and glowing days
More thick than rain he showers his rays.

Though closer still the blinds we pull
To keep the shady parlour cool,
Yet he will find a chink or two
To slip his golden fingers through.

The dusty attic spider-clad,
He, through the keyhole, maketh glad;
And through the broken edge of tiles,
Into the laddered hay-loft smiles.

Meantime his golden face around
He bares to all the garden ground,
And sheds a warm and glittering look
Among the ivy's inmost nook.

Above the hills, along the blue,
Round the bright air with footing true,
To please the child, to paint the rose,
The gardener of the World, he goes.

—Robert Louis Stevenson



FRANCIS SCOTT KEY



G. HUKKALA

A MOTHER GOOSE ASSEMBLY

Children in the second and third grades, if but given the opportunity, will find in the Mother Goose rhymes enjoyment as well as many opportunities for creative and dramatic expression.

The following record tells how a second and third grade shared their experience with other children in the elementary school.

Classroom Teacher's Preparation

A. Before planning with the children, the teacher considered carefully:

1. The rhymes in which she thought the children would be interested.
2. The pantomime to accompany the songs.
3. The type of costumes and scenery needed.
4. The children's ability to assist in designing and making the costumes and scenery.
5. The approach to use with the children.

B. She consulted with the teacher in charge of music as to the possibility of finding suitable songs to accompany the rhymes.

The Music Teacher's Preparation SELECTION OF SONGS

The selection of songs for a dramatic program which involves action is based upon criteria different from that which is desirable for a program of concert or non-dramatic type. First, one must be sure that the words—singable words—are familiar and are arranged in easy word phrases. Second, the melodies must be natural to the individuals or to the respective groups which are to present the scenes. Third, and obviously, the words and the music must be as lovely and as compatible as possible.

Most of the traditional Mother Goose rhymes have traditional tunes which are universally known and, of course, easily singable. Where these tunes seemed awkward and unnatural to the groups concerned, we devised new ones which were within the children's vocal ranges and musical experiences. Although the music teacher arbitrarily created the pattern and general trend of each melody, it was left to the class to alter any phrase in keeping with its instinctive conception of it. In other words, the phrase was written by the music teacher as the group wished to sing it. Thus, the new tunes were on the whole the children's own expressions. This creation of new melodies was not carried on in the accepted "creative music" pattern but was the result of alertness on the part of the music teacher and the

FOR PRIMARY GRADES



by **MARY R. MARTIN** and
BEATRICE D. McMANUS
Lincoln Consolidated Training School
Michigan State Normal College
Ypsilanti, Michigan

immediate substitution of the children's natural phrases for the ones originally presented.

Most classes include a few children who, because of shyness or a limited musical background, do not sing with ease or accuracy. These pupils should, of course, be included in all of the musical activities. Frequently the bodily movement involved in telling a story through action frees their vocal inhibitions and the songs come forth spontaneously and on accurate pitch. On the whole, however, it is more satisfactory to assign the action and pantomime to the inaccurates leaving the songs to the better singers.

Approach

Mother Goose rhymes with illustrations were placed on the bulletin board. The following questions were placed below the pictures:

1. How many of these rhymes do you know?
2. What other Mother Goose rhymes do you know?
3. See if you can find books with Mother Goose rhymes in our library.
4. If you wish, you may choose a rhyme to read to us during our morning discussion period.
5. Have you a book of Mother Goose rhymes? Would you like to bring it to school and share it with us?

Planning with the Children

As the children arrived at school in the morning, they began looking at the pictures, reading the rhymes, and discussing them with their friends. Some of the children asked to read one of the rhymes while others announced that they could say many of them from memory.

When the children assembled for the discussion period, they brought books containing Mother Goose rhymes which they had found in the class library.

Several children volunteered to read a rhyme while others volunteered to recite some.

The children were asked if they thought the Mother Goose rhymes could be used for an Assembly Program. The idea was received enthusiastically. It was decided to have everyone bring his ideas to the discussion class the next day. To stimulate the children's thinking further, the following suggestions were given them:

1. In choosing rhymes for the assembly program, choose those you think your audience will enjoy having you share with them.
2. What kind of scenery and costumes will you need?
3. Will you say the rhymes, sing them, or act them?

The next morning some of the children brought their own Mother Goose books. A shelf in the class library was set aside for all Mother Goose books. The library committee assumed this responsibility.

The children also came prepared to share with the group their ideas regarding the assembly program. A discussion followed. As a result of this discussion, it was decided to use pantomime and songs. As the rhymes were suggested, they were listed on the board. Later they were analyzed as to their suitability for pantomime. The accepted list read as follows:

Little Bo-Peep; Mistress Mary, Quite Contrary; Polly, Put the Kettle On; Little Jack Horner; Little Miss Muffett; Peter, Peter, Pumpkin-Eater; Jack Be Nimble; Little Boy Blue; Hickory, Dickory, Dock; Hey! Diddle, Diddle; Jack and Jill; and Wee Willie Winkie.

A committee was chosen to copy this list and consult with the music teacher regarding songs for these rhymes and report back to the group.

The remainder of the group was to report on suggestions for costumes and scenery.

The next day the music committee brought back the following report:

1. Whenever possible the traditional melodies, because of their simplicity and natural melodic trend, should be used.
2. Should the traditional melody be too difficult, we can create new tunes for our voices.

As the suggestions for costumes were brought, they were evaluated and recorded beside the rhymes. It was suggested that the art and work periods be used for making the costumes and scen-

ery. Committees were again chosen to assume this responsibility.

The children were next asked to bring suggestions for pantomime and to come prepared to choose the rhyme they would like to pantomime.

Selecting the Characters

The individual children selected to pantomime the rhymes they liked.

There were thirty children in the group. After all the characters had been selected, the group realized that several children did not have an active part. It was decided to have these children be *Mistress Mary's Garden*. They were to stand behind the garden fence, wear sunbonnets made of pastel shades of crepe paper, and sing the first part of the rhyme to Mistress Mary. She, in turn, would answer them by singing the last part of the rhyme. These children were also to act as the chorus until the other characters would join them after they had been brought to life by Mother Goose's wand. To bring the characters to life, Mother Goose would skip over to the characters, touch them with her wand. Then they were to do the pantomime while the chorus sang the rhyme.

Costumes

The costumes were very simple. Illustrations of Mother Goose rhymes were consulted. The children brought several of the costumes while others were made from wrapping paper, crepe paper, and tag board.

The house of Peter Pumpkin's wife was of tag board painted orange.

The cow's head in the "Hey! Diddle, Diddle" number was made of papier mache.

Mother Goose's hat was made of tag board painted black. Little Bo-Peep's and Mistress Mary's caps were made from crepe paper.

Jack and Jill, Jack Horner, and Jack-be-nimble wore their street clothes. Polly-put-the-kettle-on wore an apron over her school frock. Wee Willie Winkie wore his pajamas.

Mother Goose, Miss Muffett, and Little Bo-Peep were in costumes as you see them in pictures.

Masks were made for the dog and the cat in "Hey! Diddle, Diddle."

Scenery

The scenery was painted on wrapping paper by the children. It illustrated the rhymes the children were pantomiming.

Other stage properties brought by the children were: a hassock for Miss Muffett; hay for Boy Blue's haystack; a horn for Boy Blue; a staff for Bo-Peep; a wand for Mother Goose.

Planning the Program

The order in which the characters were to appear on the program was planned by the group. Each member of the group made a copy of the program. The group decided on "Mother Goose and Her Children" as the name of the assembly. This name, with the time and date of the assembly, was copied on the cover of the program. Each child created his own design for the cover. A committee selected a program to be sent to each of the elementary grades. The name of the pupil or pupils portraying each rhyme was written at the right of the list. The program read as follows:

Mother Goose — Introduction
Mistress Mary and Her Garden
Little Bo-Peep
Jack and Jill
Little Miss Muffett and the Spider
Jack Be Nimble
Peter, Peter, Pumpkin-Eater
Little Boy Blue
Hey! Diddle, Diddle—cow
dish
cat
dog

Polly, Put the Kettle On
Wee Willie Winkie

The Classroom Newspaper

After the assembly, the children decided to devote the next issue of their newspaper to Mother Goose riddles.

MOTHER GOOSE RIDDLES

Read these riddles and see how many you can guess.

1. There was once an old lady who went to the cupboard to get her poor dog a bone. Who was she?
2. Who was the little girl that sat on a tuffet and was frightened away by a spider?
3. Who were the little boy and girl who went up the hill to fetch a pail of water?
4. There was an old woman who had many children. She spanked them and put them to bed. Who was she?
5. There was a man who had a wife. He couldn't keep her so he put her in a pumpkin shell. Who was he?
6. Who was the little boy who went to sleep under the haystack?
7. Once there was a little girl who put the kettle on the stove so we could all have tea. Who was she?
8. There was a little girl who lost her sheep and couldn't find them. Do you know who she was?
9. Who was the little boy that jumped over the candlestick?
10. Who was the little girl who had a garden with silver bells and cockle shells?

The Children Make Their Own Mother Goose Books

During free period it was noted that several children were copying Mother Goose rhymes. This was brought up in discussion period. It was suggested to them that they could illustrate these rhymes and assemble them into a book with an appropriate cover. This seemed to arouse the interest of the entire group. Before long, all the children began making books of their own favorite Mother Goose rhymes.

Mother Goose Assembly As Related To Other Learning Activities

A. Reading

1. Read questions below pictures on the bulletin board.
2. Read Mother Goose rhymes.
3. Read list of rhymes selected for the assembly.
4. Read suggestions for pantomime and costume.
5. Read program prepared for each room.
6. Read suggestions for selecting program title.
7. Read Mother Goose riddles composed for the newspaper.

B. English (Oral)

1. Planned program, costumes, and scenery.
2. Discussed all plans.
3. Evaluated results.
4. Became conscious of the use of good English.

C. Writing

1. Copied program.
2. Copied rhymes for their own books of Mother Goose rhymes.

D. Art

1. Drew large pictures of Mother Goose characters on wrapping paper, then painted them. These were used for scenery.
2. Made crepe paper sunbonnets.
3. Helped make paper costumes.
4. Made silver bells and cockle shells from paper for Mistress Mary's garden.
5. Illustrated rhymes in their own Mother Goose books.
6. Illustrated cover for the program.

E. Music

1. Helped to create melodies for Mother Goose rhymes.
2. Learned traditional Mother Goose songs.

Abilities Developed Through This Experience

- A. To consult books and select rhymes.
- B. To consult books and pictures for suggestions for costumes and scenery.

(Continued on page 47)

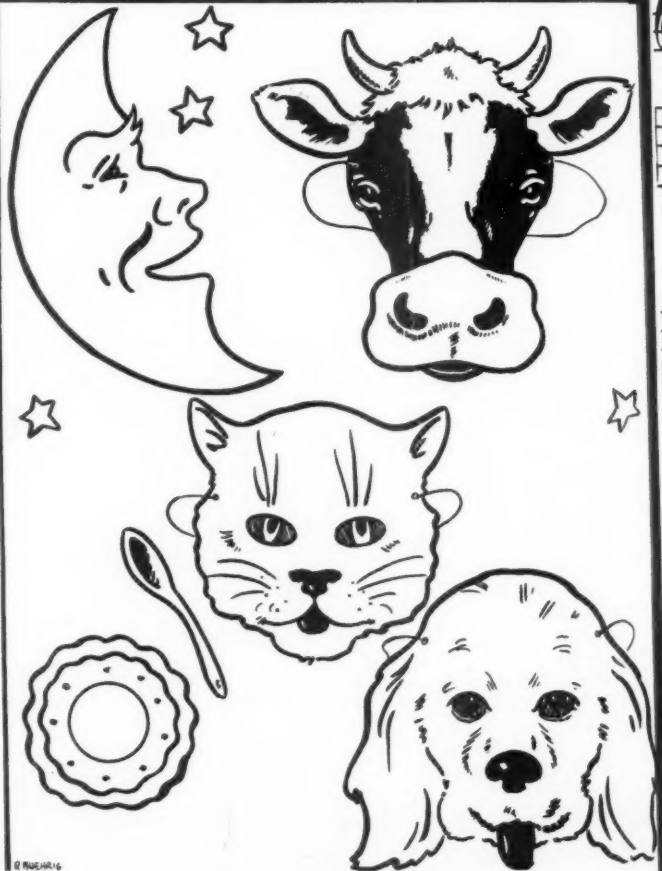
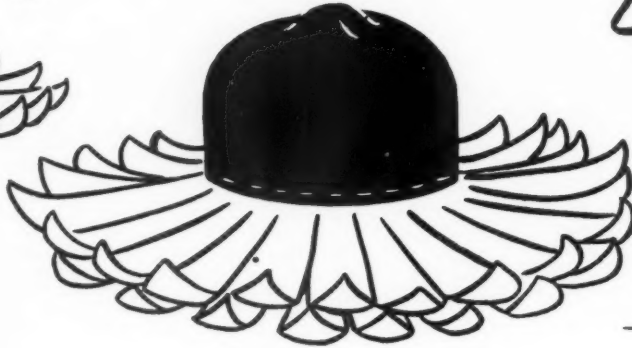
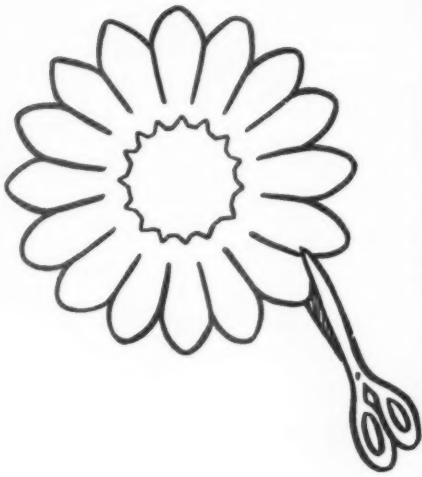


These ideas for scenic posters are to be used in connection with the Mother Goose assembly. The posters will serve as backgrounds for the various characters and should, for that reason, be large. They can be done on wrapping paper and then mounted on large sheets of cardboard.

MOTHER GOOSE ASSEMBLY

Here are suggestions for making hats, masks, and a pumpkin shell for the Mother Goose assembly. The hats are made of crepe paper and cloth or crepe paper alone. First, cut a wide band of dark-colored paper or cloth for the crown. Sew the side seam and gather across the top. Attach one, two, or three rows of petals (cut as shown in the upper left-hand corner) to the crown by means of heavy thread. Any color or combination of colors may be used.

The masks worn by the Dog, the Cat, and the Cow are first sketched on wrapping paper. Then, with poster paints or crayon, they are colored as desired. Last, they are cut out and threads for tying around the face are attached.



Mother Goose



TUNES

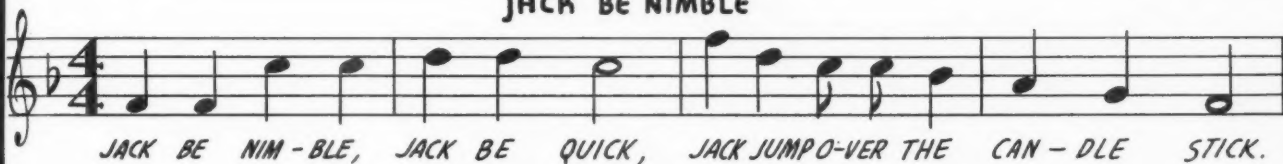
TUNES BY MISS MARTIN'S CLASS
ASSISTED BY
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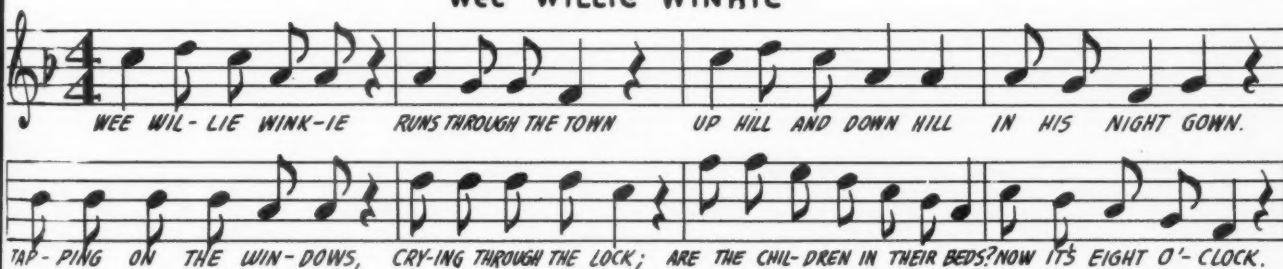
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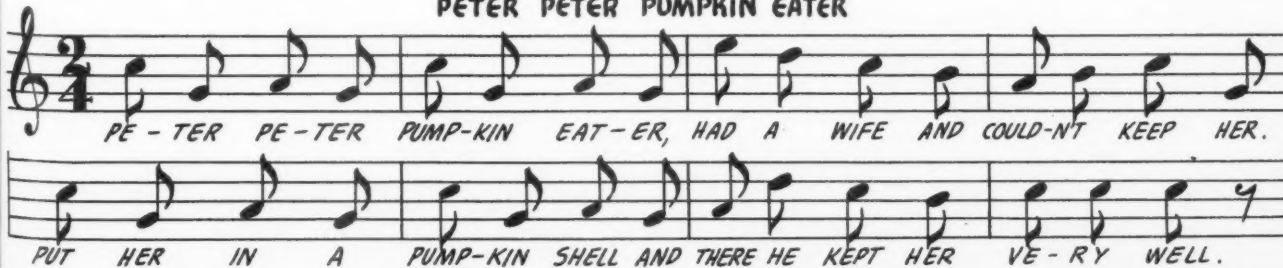
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A UNIT ON BEES

FOR PRIMARY GRADES

OBJECTIVES

- I. To give the children of the primary grades a small study in science.
 - II. To acquaint children with the wonders of nature—to increase their respect for the work of nature.
 - III. To point, indirectly, the good which comes of work of all kinds.
- A. How the work of the bees helps them.

- B. How the farmer and man generally benefits from the work of the bees.

CHILDREN'S INTERESTS

- I. Learning how honey is made.
- II. Learning how it is safe to be near bees without being stung by them.
- III. Learning poems and stories about bees and perhaps writing some original ones.

APPROACH

- I. With the blossoming of gardens in the children's homes, there will come a desire to know about the little creatures which suck the nectar from the flowers.
- II. A wise answering of the questions regarding the coming of summer can bring about a discussion of bees and their work.
- III. Reading poems and stories about bees.
- IV. Making sketches of flowers and bees. The problems thus encountered will lead to a discussion of the bees themselves.

DEVELOPMENT

- I. Place questions such as the ones below on the bulletin board or the blackboard. Suggest that the children try to find the answers to the questions in their readers and other books in the class library. If the children are too young for this activity, place pictures on the bulletin board from which the children can derive the answers.

- A. Bring to school a picture of a bee.

1. Does a bee have wings?
2. Does a bee have legs?
3. Has the bee a hairy body?

- B. Where do bees live?

- C. Do all bees live in hives?

- D. What does a honey bee give to man?

1. Do you like honey?

- E. How many kinds of bees live in a hive?

1. What does the queen bee do?
2. What do the drones do?
3. What do the workers do?

- F. How are bees' honeycombs made?

1. Who makes the wax for the comb?
2. Have you ever eaten honey that was left in the comb?

- G. Do you know the big word which men have given to places where bees are kept?

- H. What does the bumblebee do?

- I. Are there any kinds of bees which live in the woods by themselves?

- J. In what other ways do bees help man?

- K. Do you think that you would like to make a beehive?

- L. Do all bees sting?

1. When do bees sting?

ACTIVITIES

- I. Language

- A. The children read the questions written on the blackboard.

- B. The children read the captions below pictures of bees which are placed for their inspection.

- C. The children read stories and poems about bees.

1. The Queen Bee, folk tale.
2. *The Bee, the Harp, the Mouse, and the Bum-Clock*, Anthology of Children's Literature, Houghton Mifflin Company.
3. Humming Bee, *Sing a Song of Seasons* by Wilhelmina Seegmiller, Rand McNally & Co.
4. *The Story of Bees*, Pennsylvania Writers' Project, Albert Whitman & Co.

- D. The children may write poems and a class story about bees. The class story, which the teacher has helped to write while the unit is in progress, should be copied into the notebook which the children are keeping during this nature experience.

- II. Arithmetic

- A. This unit supplies excellent material for seatwork projects. Simple problems involving bees and flowers can be worked out.

- B. Testing the ability of the children to count can be done easily and fascinatingly by giving each child (or having on the blackboard) a large drawing of a honeycomb. The children will enjoy discovering how many little cells the bees make.

- III. Social Science

- A. Since bees, generally, are very social creatures, interesting discussions can be held by asking the following questions:

1. Is the queen bee the head of the hive?
2. Who tells the bees what to do?
3. Do they live together without quarreling?

4. Don't you suppose it would be very nice if everyone did his work just as the bees do theirs?

- IV. Art

- A. Make a large poster showing the bee in flight or in any other position which the children wish.

- B. Make sketches of the various types of bees—the queen bee, the worker, the drone.

- C. Make a picture of a beehive.

- D. Model a honeycomb in clay.

- E. As a woodworking project, the class should build a beehive of the type that farmers use. If the children really wish to do so, and the facilities of the school permit, they might like to add to the realism of their project by having live bees in the hive. Proper protection for hands and face should be provided before the children go near the bees, of course.

- F. The class may paint a mural showing the life of the bee and how it serves man. This may be done in poster paint or crayon.

- G. Make individual posters showing the things which the children think most outstanding about bees.

CULMINATING ACTIVITIES

- I. Plan a program in which the children can recite their own or other poems, stories, etc.

- II. The children may wish to give a dance based on some musical selection which is in keeping with the study. "The Flight of the Bumble Bee" by Rimsky-Korsakow is a good selection. The children can plan their own dance, with the aid of the teacher. Making simple costumes would be a part of their art activities.

OUTCOMES

The children will come to be more familiar with nature. This should be encouraged since no child is too young to learn something about the wonders of the natural world. We adults are often guilty of growing too far away from nature and we should, therefore, do all we can to help the children to keep nature dear to them.

With the experiences of this unit on bees behind them, classes will become more alert and more aware of new fields into which their energies may be put.

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The Story of Bees, Pennsylvania Writers' Project, Albert Whitman & Co.
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Handbook of Nature Study, Comstock, pp. 389—398
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Toward the close of the school year, many teachers wish that there were some way by which they could keep alive, during the summer, the activities and interests that have developed during the year.

Since one of the major objectives in music education is the use of music as a leisure time activity, the teacher may well endeavor to direct the children's musical interests during vacation. By giving specific rather than general suggestions, the teacher may prepare the way for future social studies and art work.

Primary school students are too young to be given definite assignments. To suggest that they listen to musical programs, whenever possible, and to take part in musical activities at home or in recreation classes is probably all that the teacher of primary classes can do in that direction.

Intermediate- and grammar-grade and junior high-school students possess the mental maturity necessary to enjoy finding and selecting materials for future school use. Most of them are at the "collecting" age. Their fondness for this may well be directed into musical channels.

In the article on "Music Appreciation" (Junior Arts and Activities, January, 1941) a number of materials of instruction were mentioned. To buy them is expensive and frequently impossible. To collect them is a slow process, if only one person is doing it. Why not let the children help collect such material during the summer vacation? Many of them have access to magazines, old and new, as well as to newspapers and other periodicals.

If the teacher is not certain as to what slant her future activities will take, she may give a blanket assignment of "anything about music that interests you or your friends. It may be pictures, articles, copies of famous musical themes. It may concern music, musicians, or musical instruments. If you have time before vacation is over, sort your material as you would like to have it in a notebook of your own."

It is wise to ask the children not to paste their clippings in a scrapbook, even if one intends to make individual books rather than a group project. When such notebooks are put together at school, the teacher will be able to help the class decide in what order the topics should be listed, and what items belong under each general heading.

There are many fields with which music correlates. When the teacher has a specific project or activity in mind, she may prefer to ask the class to save

A LOOK INTO THE FUTURE

by
LOUISE B. W. WOEPPEL

material along that line only. Usually children do not see the wider relationships of the subject, however. The teacher will need to suggest all the types of music material that would be suitable for the specific unit.

PROJECTS THAT CENTER AROUND MUSIC

I. Social Studies

a. Indian

Pictures and articles about Indian life; musical instruments and dances; copies of tunes or words to Indian songs and dances; directions for Indian dances.

b. Countries or Sections of Europe

Same material as given above; historical and geographical factors affecting the folk music, both songs and dances; famous composers; musical centers; regions famous as the sites of operas or the homes of famous composers or musicians.

c. Countries of the Orient (Asia, Japan, etc.)

Same material as suggested in Item (b).

d. American Music Through the Years

Same material as listed above; may be treated from the standpoint of musical favorites of different periods or musical compositions and native composers.

e. Music of Ancient Greece and Rome

(Valuable as a means of introducing children to ancient history.) Same materials as in previous units. May include correlations with other arts that were more prevalent in that era.

f. Music of the Middle Ages

g. Modern American Music

While it may be desirable to include "jazz and swing" musicians, the modern composers of serious music should be stressed.

II. Artistic or Appreciative Approach

a. Lullabies Loved by All the World

Pictures of mothers and children; copies of words or music of famous lullabies; folk lullabies, if possible; pictures or articles about lullabies and their composers.

b. Marches That Made Men Famous

Materials similar to that given above. Suggest a few composers to stimulate interest—Sousa, Chopin, Elgar, Mendelssohn, Wagner, etc.

c. Dance Music of Many Days

Materials of the varied types mentioned above. This may be approached from the historical or geographical angle. If possible pictures and directions for various dances should be included for class work.

d. Arts of All Kinds

In addition to the types of material listed in the foregoing items, include prints of statues, buildings, and pictures; miniatures or small examples of the minor arts and crafts such as weaving, pottery, textiles, figurines, etc. This may be approached historically, geographically, or centered in one period in one place.

e. Comparative Study of Famous Composers

Give a list to the class, with the life span of each composer included. A tentative list follows: J. S. Bach, Handel, Mozart, Haydn, Beethoven, Mendelssohn, Chopin, Schumann, Schubert, Wagner, Mac Dowell, Rachmaninoff, Grainger, Paderewski, Gershwin.

f. A Study of Instruments of the Orchestra (or Band)

This may include pictures and articles of the instruments and their inventors or famous performers upon them.

g. A Study of Different Types of Musical Composition

Suitable for grammar grades only. Include operas, oratorios, sonatas, etc.

Many teachers plan a summer reading course for themselves. Anyone who is interested in broadening his cultural knowledge of music as an art will find that field a fascinating one in which to delve. For teachers who wish this information, the following books are listed. Most of them may be obtained at a public library.

The Arts, Hendrik Van Loon. Written in a charming, whimsical style, this book traces the development of all the arts from ancient times. The approach is not scholarly, but the information is sound.

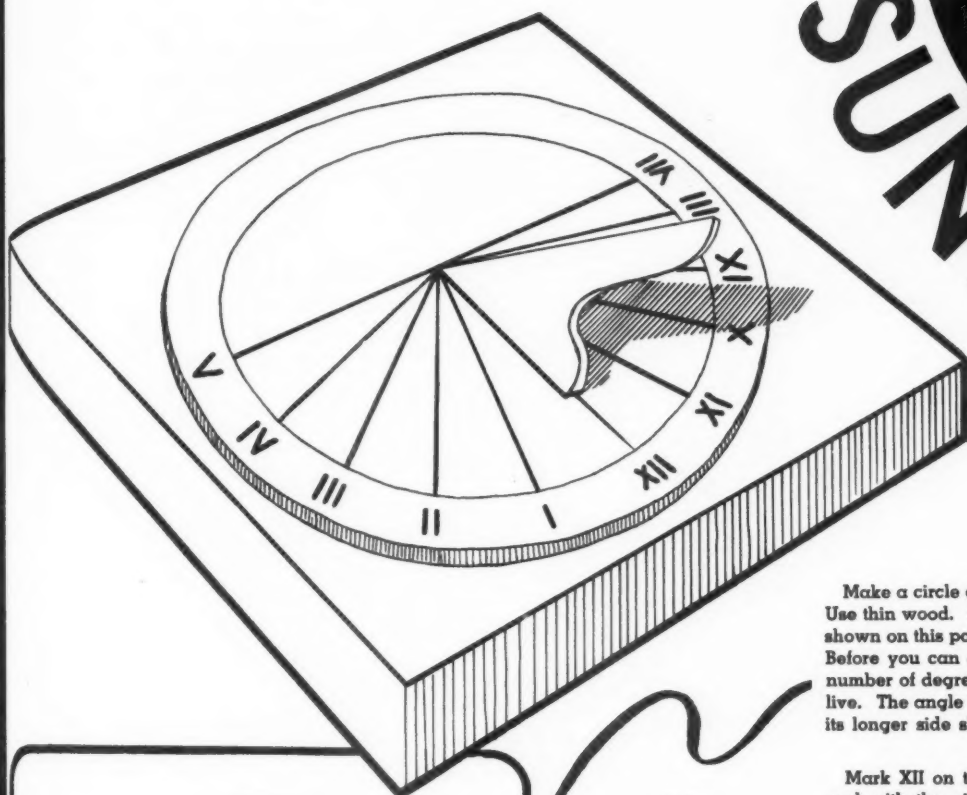
The Magic of Music, Robert H. Schauffler. An anthology of musical facts and traditions. Interesting from a social studies viewpoint.

The Art of Enjoying Music and Music for Fun, etc., Sigmund Spaeth. A witty, lively approach to music from the layman's angle. The information is spread rather thin, but that is desirable in summer reading.

Scholes' Music Handbook, Percy A.

(Continued on page 47)

MAKE A SUNDIAL



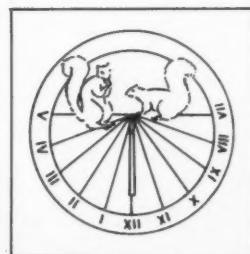
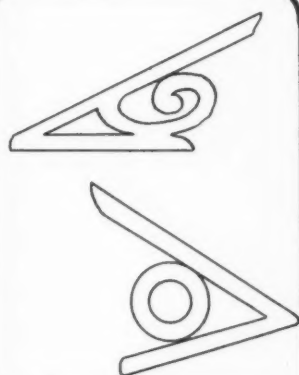
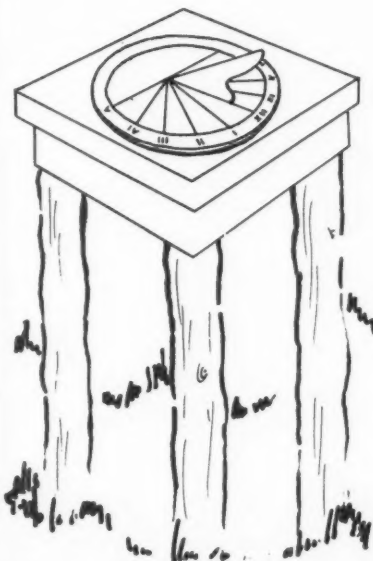
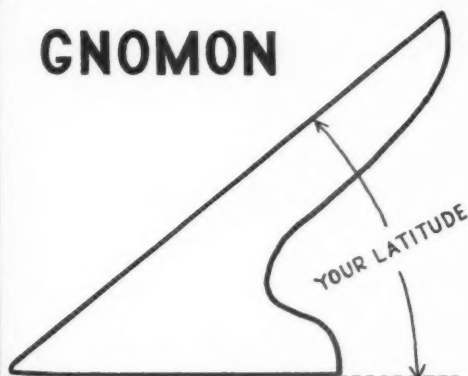
Make a circle about eight or ten inches in diameter. Use thin wood. Cut the gnomon in one of the shapes shown on this page. It should also be made of wood. Before you can cut the gnomon, you must know the number of degrees of latitude at the place where you live. The angle between the base of the gnomon and its longer side should be the same as your latitude.

Mark XII on the dial. Then, holding the gnomon and with the aid of a watch, place the gnomon so that its shadow falls on twelve exactly at noon. Fasten the gnomon in that place. To mark the numbers for the other hours, watch for one o'clock and place an I where the gnomon's shadow is at that time; similarly for the other hours.

Mount the dial on the end of an apple crate which has been sawed into a square. Place this on a base such as shown in the picture. Be sure to coat with several thicknesses of varnish so that the sundial will be weatherproof.



GNOMON



FLAGS . . .

INTERESTING STATE FLAGS

All American boys and girls are familiar with the flag of their country. However, not as many know the fascinating stories behind the flags of the various states. This theme makes an unusual Flag Day presentation.

It is only as one of our patriotic holidays approaches that some of us realize extent of the land and influence of the United States. Searching for program material, new ideas, new and less obvious pages in American history, we are thrilled and, perhaps, amazed to learn about the Flag Day celebrations in Honolulu, the raising of Old Glory in Alaska.

Yet it is from these unusual sources that much valuable material can be taken. We suggest, therefore, a Flag Day project which has for its basis the study of the flags of the Southern Confederacy, the Republic of Texas, independent California, Alaska, and one or two states in which the class is interested. For our illustration of these latter we have chosen Oklahoma and Maryland.

First, let us look at the flag which was adopted by the southern states when they seceded from the Union. The Confederates called their flag the "Stars and Bars" just as we call the American flag the "Stars and Stripes." The southern soldiers fought bravely to keep their flag afloat because they believed they were right in their struggle. But, once the battles were over, they saluted "Old Glory" and put the flag, which they had carried so valiantly during the years of the war between the states, among the souvenirs of a gallant struggle.

A long time ago, the state which now is Texas belonged to Mexico. There was much trouble between Mexico and the people living in Texas. Since most of the Texan settlers were from the United States, they had different ideas from those held by the Mexicans. A great deal of dissatisfaction arose and finally, under leadership of General Sam Houston, the settlers defeated the Mexicans and set up their own government. For ten years Texas was an independent state. It had a president, congress, and other officials. General Houston was elected president. The congress of Texas decided upon a flag—it was blue, red, and white, with a single white star in it. This has given the nickname of

the "Lone Star State" to Texas. Texas asked, and was admitted to the Union in December of the year 1845, and the flag of independent Texas became the flag of the state of Texas.

California also was once a part of Mexico. A misunderstanding occurred in 1842 when an American naval commander assumed that the United States and Mexico were at war and he captured Monterey. Thereafter, relations between Mexico and the American settlers in California were not very amicable. Finally a party of these settlers revolted and hoisted the "Bear" flag of independent California. This flag remained but a few days after which time the country of California was ceded to the United States.

The Bear flag remains the state flag of California. The reason a bear was chosen as the chief mark on the emblem was that the Mexicans referred to the rebellious settlers as "bears." The flag has a red star in the upper left-hand corner, and underneath the bear on the white background are the words "California Republic."

Next to be considered is the flag of Alaska, our northernmost territory. Alaska, extending into the Arctic Circle, was once called "Seward's Folly" because it was during his term as Secretary of State that Alaska was purchased from the Russian government. Many people thought it was folly indeed to spend \$7,200,000 for a tract of frozen land. Alaska has since proved to be a very wise investment because it is rich in minerals, fish, and furs.

The flag of Alaska is very dear to the hearts of its citizens. It contains stars in the shape of the North Star and the Big Dipper. They are gold on a beautiful blue background and symbolize the geographical position of Alaska.

Alaska is now an American territory with a delegate in Congress. A great many people visit this land every year because of the beauty of Alaskan scenery.

Oklahoma, once the great Indian territory, which has since become a state, was admitted into the Union in 1907.

It is only natural that the state flag, as well as the seal, should bear out this relationship of Indians and white men. The flag of Oklahoma has a light blue background with a center showing Indian symbols, among them the calumet—peace pipe—with a leafy bough crossed over it. This symbolizes the friendship which exists between these two races which live in Oklahoma.

The last flag in our little study is that of the state of Maryland. In the seventeenth century, the king of England granted a proprietary charter to a tract of land in the new world to George Calvert, Lord Baltimore. The proprietor of the colony named it Maryland, it is said, to honor his queen, Henrietta Maria. The flag adopted by this colony—later one of the thirteen original states—was a flag bearing the coat of arms of the family of Lord Baltimore.

The flag is divided into four parts, the upper left-hand section and the lower right-hand section being the same design; and the remaining two divisions are similar. The colors are black, orange, red, and white. The two sections having the checks are black and orange.

These are but a few highlights from the history of the United States as seen in the flags of the states and territories. It is by no means all that can be done with this subject. Every state has its own flag; every flag has an interesting history.

Flags are not only used by nations and states, they are used by steamship companies to signify their particular fleet; flags have always been important in signaling, especially at sea. The president of the United States and many officers of the government have their special flags. There are even weather flags—flags used to tell all who see them that the weather will be fair or rainy or cold.

It can easily be shown that flags have played—and still are playing—a necessary and interesting role in the scheme of things.

We have suggested a project on page 17, using the information about the flags of the Confederacy, Texas, California, Alaska, Oklahoma, and Maryland. Beautiful notebooks can also be made. Write all the information, which has been obtained, neatly. Make sketches of scenes from the history of the flag which is being studied. Place the material in a notebook. Make a cover of heavier paper and decorate this with a large drawing of the flag in question.

The pupils may discover additional ways to increase their knowledge of flags.

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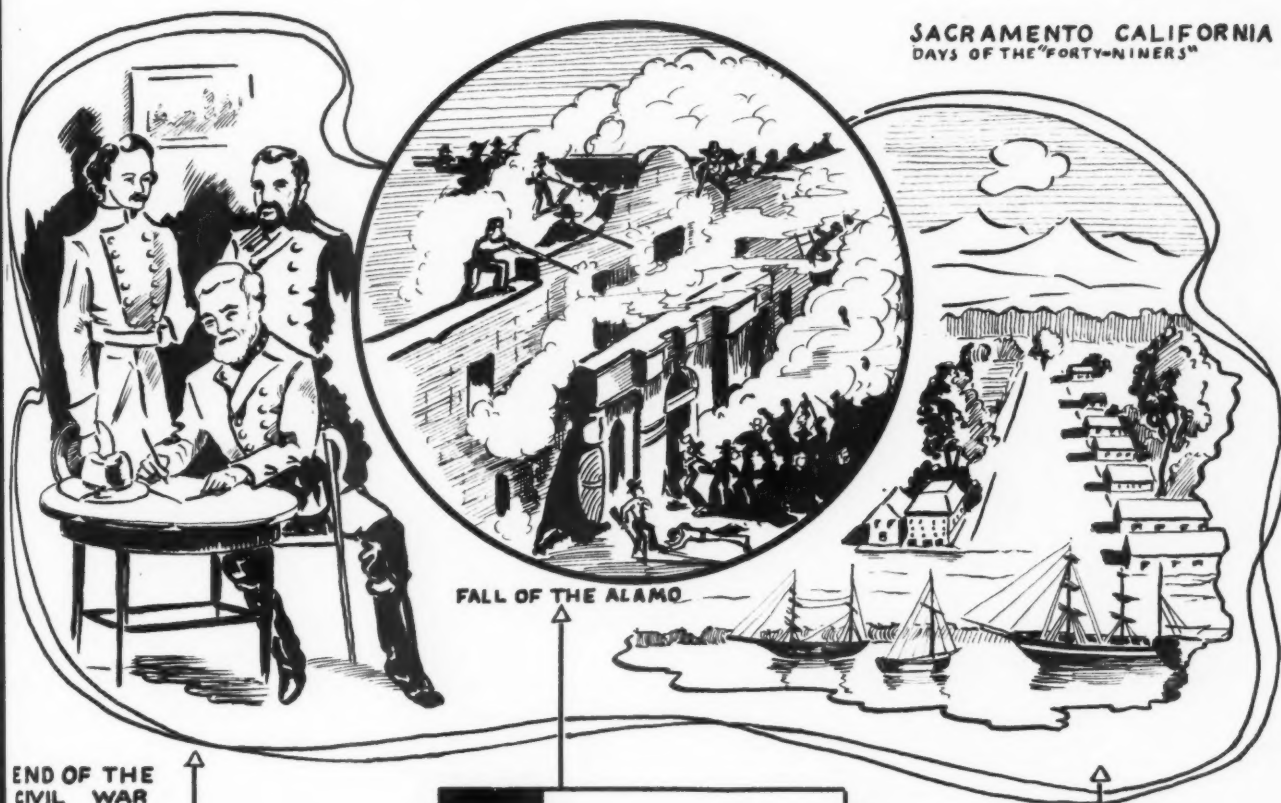
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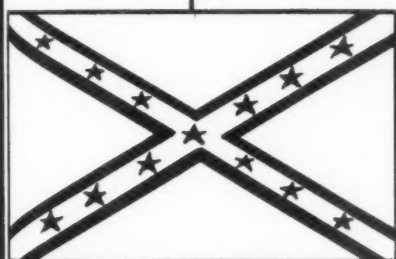
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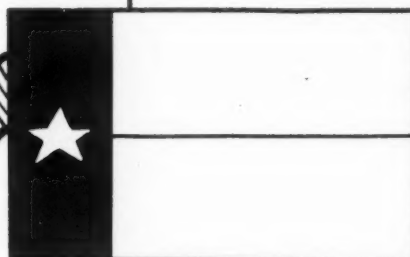
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CONFEDERATE



TEXAS



CALIFORNIA REPUBLIC

FLAG DAY PROJECT

The flags of the Confederacy, Texas, California, Alaska, Oklahoma, and Maryland, as well as any other state flags may be included in a "Flag Day" notebook. Each flag should be sketched on a separate piece of paper, colored, and mounted with a few important facts about the flag written beneath it. Then, sketches of several events connected with the history of the flag or of the state should be added to the collection. The entire project should be bound into a notebook the cover of which may be made in the shape of a United States flag. Other cover designs may be used.

If the native state is chosen for this project, enough material will probably be collected to fill a notebook without the addition of any other state flags.

In the case where several flags are chosen for this treatment, each child may choose the flags he wants to sketch; or the entire class may choose a number of flags and each child will then try to find different historical scenes from those used by other members of the class.

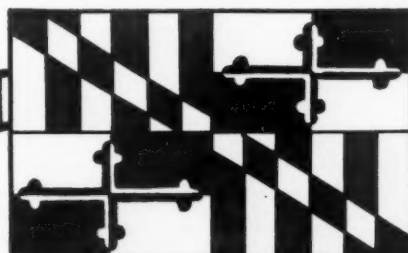


ALASKA

OKLAHOMA



MARYLAND



FLOWER Arrangement

By ROSE COX - ORLANDO, FLORIDA

To make this attractive flower arrangement you will need several colors of construction or poster paper. Since irises are purple in color, perhaps a light shade of lavender, green for the base, and yellow for the background, will be good selections.

Make the flowers and leaves, Fig. A, from the SAME color — lavender — and color the flowers deep purple with crayons. Make the centers of the petals white. Color the leaves green.

The base, Fig. B, is cut from a piece of poster paper (follow the size given at the bottom of this page) and folded along the dotted lines. Turn the bottom fold UP so that there will be a cuff on the base. Paste the flower as shown in Fig. D. Make a colored stripe in the background, Fig. C, and attach the flower and base to the background, Fig. E. The completed arrangement is shown in Fig. F.



FIG. A

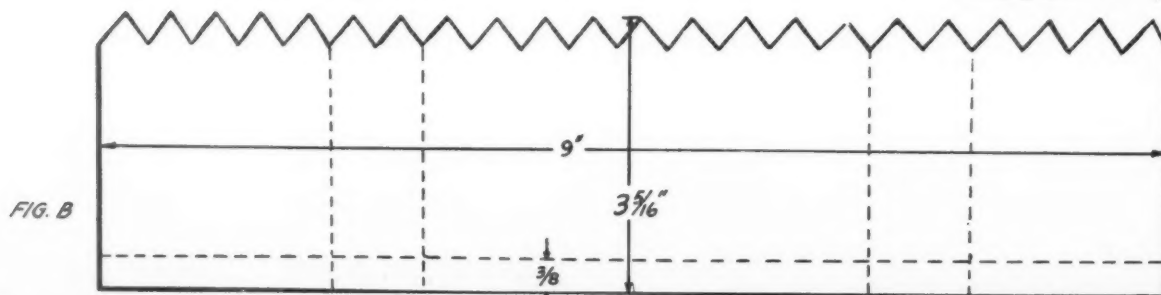


FIG. B



FIG. F

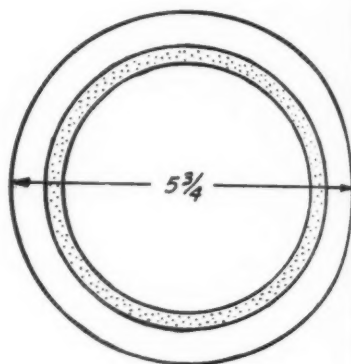


FIG. C

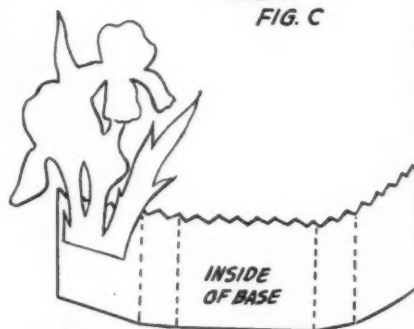


FIG. D

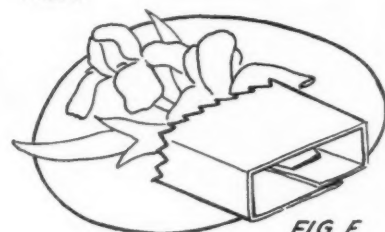


FIG. E

THE CENTRAL AMERICAN REPUBLICS

FOR
UPPER
GRADES



by
ANN OBERHAUSER

INTRODUCTION. There is much of beauty and historical interest to be found in the six countries which comprise Central America. That is not, however, the principal reason for studying about them. They are important members of Pan America and, as such, deserve to be known by children as well as by their elders. The economic, political, strategic, and social position of Central America is bound to grow as the Americas become better acquainted and more closely allied.

Approach

Since the Central American countries are becoming popular with travelers, there are many travel folders available. Have the class make a collection of these together with magazine and newspaper articles and any other pertinent material which they can obtain. Perhaps you or some one of your colleagues has visited Central America. If so, bring to school any curios which you collected during the trip. This may very well form the incentive for a discussion leading to a unit study of Central America.

Plan your culminating activities well. Just as soon as the class has decided upon the subject for study, have them appoint preliminary committees to decide what activities to carry out and what kind of culmination will best suit the study.

How the Study Can Be Developed

The Pan-American Union has much information and data which the children can obtain (at a nominal fee — some information is free) by writing to the Pan-American Union in Washington, D. C. A group of children can have charge of writing to this source as well as to other travel bureaus and industries operating in Central America.

Suggestions for culminating activities will be made. Among them may be the building of the ancient Indian temples, writing a play in which all the class will take part. This play may contain music of the Central American Indians, folk songs, and Spanish melo-

dies as a background or a part of the play.

Make a study of the ways of living, history, industries, etc., of the people of Central America. Follow the summarized story of the individual republics which is given below.

Correlating Activities

A. SOCIAL STUDIES

1. Learn about the Indian civilizations of Central America

a. Past glories of the Mayas and other Indians in Guatemala, Honduras, Panama

b. Present status of the Indians

2. Which Indians have preserved their tribes little affected by Spanish and other influences?

a. Arts and crafts

b. Living conditions

c. Government

3. How the people of Central America live

a. Agriculture

b. Industries

c. Crafts

4. Progress of education, music, and literature

a. Discuss characteristic music

b. Discuss universities and schools

A1. SOCIAL STUDIES—HISTORY

1. What was the state of the people in Central America before the coming of the Spanish?

2. Who were the Spanish explorers of this region?

a. Columbus

b. Balboa, discoverer of the Pacific

c. If the study is to be detailed, make notations about the individual conquistadores in each country or section.

3. Revolt from Spain

a. Divisions of the countries before present countries were established

A2. SOCIAL STUDIES—GEOGRAPHY

1. Discuss the various climates of the tropical lowlands, the uplands, and the mountainous regions—their effect upon the people.

2. Discuss the Pan-American highway as a factor in developing commerce.

a. Discuss the highway as a means of promoting better relations between the countries of the Americas.

3. What effect does the threat of eruptions of volcanoes and the threat of earthquakes have upon cities?

a. Where are the important cities located?

B. HEALTH AND SAFETY

1. What part has the control of malaria and yellow fever had upon the development of these countries?

a. Discuss the part which the United States has played in stamping out these diseases.

2. How has the tropical, damp climate of the coastal area been a barrier to the settlement of numbers of people along the coasts?

C. SCIENCE

1. Discuss the causes of earthquakes.

2. Discuss the facts about volcanoes.

a. Are there any benefits to be found in the eruptions of volcanoes?

3. Study the banana industry.

a. What are favorable conditions for the growth of bananas?

D. LANGUAGE

1. Write to various travel agencies, the Pan-American Union, fruit companies, etc., for information regarding the countries of Central America.

2. The class may write a play which will be one of the culminating activities.

3. Write poems about the people, and activities of Central America. This may be correlated with musical activities in that some of the native themes may be used as backgrounds for original poems.

E. ART

1. Be sure that your exhibit contains examples of the arts and crafts of the Indians and people of Central America. These may be authentic articles, or reproductions and pictures of pottery, textiles, metalcraft, etc.

2. Make a clay-modeled floor project showing the Mayan ruins in Honduras.

3. Make clay bowls and other pottery objects. Decorate them with authentic designs.

4. Block printing offers an opportunity to incorporate textile designs of the Indians on notebooks, cards, invitations to the exhibit, etc.

5. Make a mural showing one of the old Spanish cities.

6. Make an Indian loom and weave a piece of cloth on it. This may be decorated as suggested in Item 4.

7. Costa Ricans, as well as other people in Central America, use beautifully decorated ox carts. Make a model of one of these as a woodworking project.

Culminating Activities

A. The class should select a committee to arrange the articles collected into an exhibit.

B. Arrange a program featuring Latin American music (recorded or produced by the students) and the play written by the class. The characteristic instruments of the section, of which the marimba is one, should be included in the study of Central America.

Outcomes

A. A knowledge that, although a country is geographically small, it need not of necessity be void of importance is a fundamental outcome. Every country, large and small, is very important in the final analysis.

B. An increased desire to know more about American history—the history of both North and South America.

C. The awareness that not all Indians are savages and that some of them possessed a fine culture.

Besides the six republics in Central America, British Honduras, a crown colony of Great Britain, occupies a part of the narrow, mountainous land which connects Mexico with South America. Of course, we must not forget the important strip of land in the Isthmus of Panama—the strip of land only five miles wide—in which is located the Panama Canal. This little section of land is owned by the United States.

Central America has the Pacific Ocean on the west and the Caribbean Sea on the east. It is a land where the mountains are both the scourge and the delight of the people who live there. They are the scourge because many of them are active volcanoes whose not infrequent eruptions cause the loss of many lives and much property. However, the lava from the volcanoes helps the land to be more fertile.

The countries all have lowlands along both the eastern and western coasts (the exception is Salvador which has no eastern outlet to the sea. Along the eastern shore, the lowlands are perpetually damp and given over to dense tropical jungles. The west coast has both a wet and a dry season which makes the land a better place for man to live.

The first white men to settle in Central America lived in a colony in Costa Rica which was founded by Columbus. This colony was short-lived. Other

colonies were formed under the Spanish flag. When the Spanish colonies revolted from Spain, the Central American groups joined with Mexico; at the fall of the Mexican empire, they formed the United States of Central America in which Guatemala was a leading state. Panama belonged to Colombia in South America. Finally, however, all the countries formed separate and independent governments.

Nicaragua, as we have said, is the largest Central American country. It contains two mountain ranges enclosing a high, fertile valley; there are two beautiful lakes, Nicaragua and Managua.

Nicaragua's capital is the city of Managua. The country's exports, like most of the Central American countries, are coffee, sugar, beautiful cabinet woods, bananas, and some gold and cacao.

The most progressive of the Central American states is Costa Rica. Here in a country about the size of West Virginia, the Costa Ricans own the coffee plantations while foreigners control the banana market. That is the reason that coffee is so important to the Costa Ricans.

The Costa Ricans are clever artisans and have displayed their skill in their very necessary means of transportation—the oxcart. Each section of the country has a distinctive style of decorating the lowly vehicle.

Because many of the roads in Honduras are mere trails through the dense forests, they can only be traversed by the Indians. Indian men, women, and children are the burden bearers. More than one hundred pounds is the common weight of a load carried by one Indian.

Transportation in Honduras is very difficult and for this reason many of its valuable resources have been undeveloped. There are forests containing rare and beautiful woods; gold and silver can also be mined when proper equipment has been imported.

Panama, which means "fisherman," has had a romantic history. First visited by Columbus, later by Balboa, who, standing on the shore of Panama, first viewed the Pacific ocean. The country was settled by the Spanish. When Central America revolted from Spain, Panama first joined the South American republic of Colombia. After a time Panama became an independent nation.

Because of the activities of the United States in the Panama Canal Zone, conditions of health and sanitation have improved to such an extent that Panama has very little danger from yellow fever and malaria which once were so prevalent there.

El Salvador, the smallest of the Central American republics, utilizes all of its land in growing coffee, cattle, the best indigo in the world, bananas, etc.

Guatemala—the land of marimbas, volcanoes, and women of beautiful carriage—is, perhaps, the most fascinating of all the Central American countries. The national emblem—the quetzal was chosen because it is impossible for this bird to live in captivity. It is a symbol for all Guatemalans who guard their independence zealously. The standard monetary unit of Guatemala is the quetzal.

The most interesting thing about Guatemala is the evidences of ancient civilizations. In Guatemala, Honduras, and Panama one may find ruins of a mighty people which once lived in these sections. The empire of the Mayas extended from Yucatan into Guatemala and Honduras.

Because the descendants of the Indians are themselves a proud people, they did not accept the Spanish rule without a bitter struggle. In fact, one very powerful tribe swore an oath that they would never have anything to do with strangers. They persist in this course of action even to this day. They have developed their arts and crafts under the leadership of their tribal chiefs so that they are almost completely independent of the central government.

Perhaps the erupting volcanoes and the earthquakes had something to do with the extinction of the great Indian civilizations which once flourished in Guatemala. They had a form of writing more resembling the characters which the ancient Egyptians made than the alphabet which we use, but these people had a calendar, knew much about astronomy, produced many intricate works of sculpture, had a system of communication, and built elaborate cities. A great many ruins of their culture are to be found in Guatemala, Honduras, Nicaragua, and Panama. These people are called the "Mayas" and there are evidences that even before the Mayas lived in this region, another nation existed here.

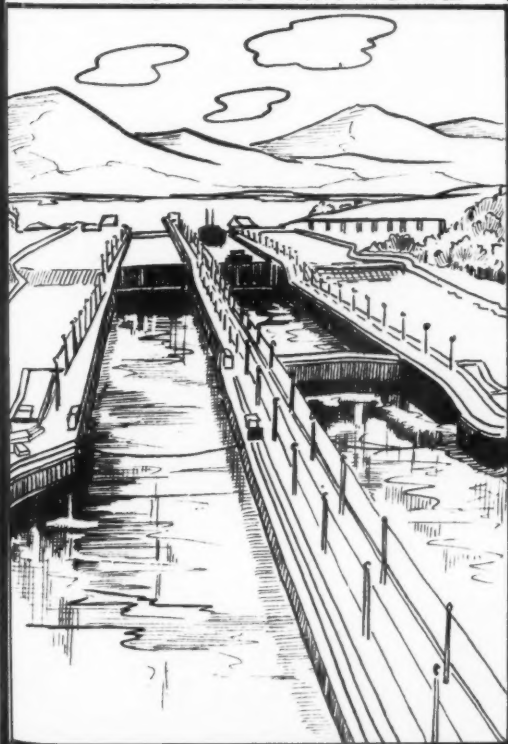
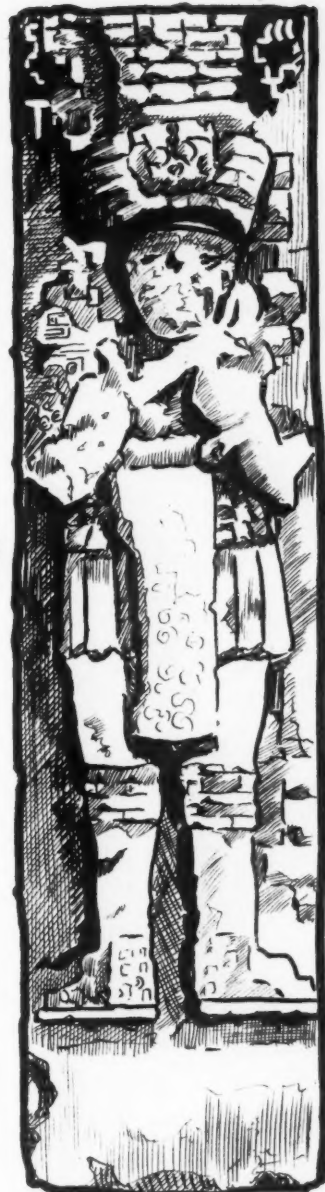
Now the descendants of the early tribes live in a land where modern ways of travel, communication, and everyday living are fast becoming common. In some remote sections of these countries, travelers are amazed to find electric lights in the primitive huts of the Indians. Modern ideas of sanitation and preventive medicine are being employed to make the countries safe and healthy places in which to live.

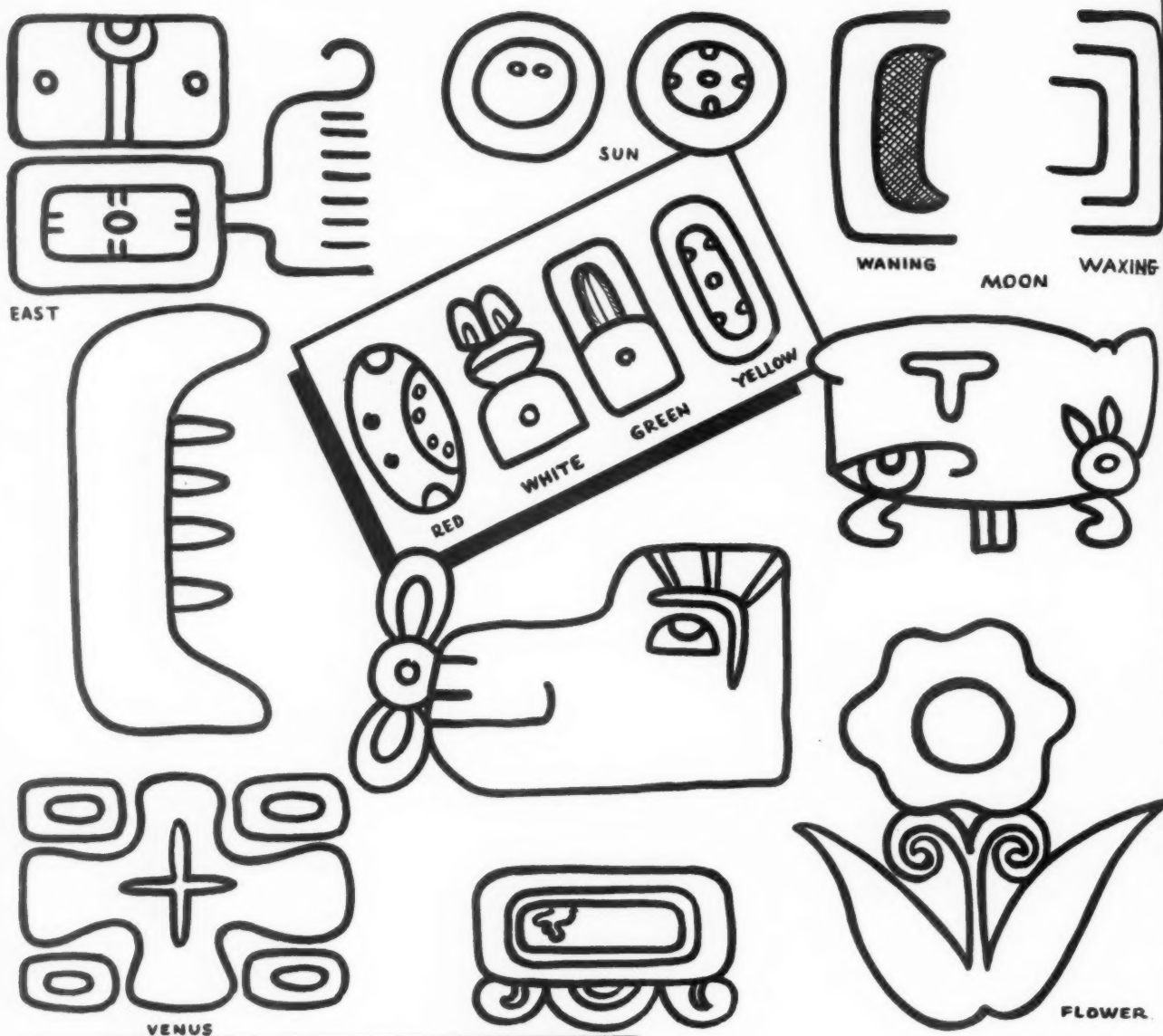


PALACE IN ANTIGUA GUATEMALA

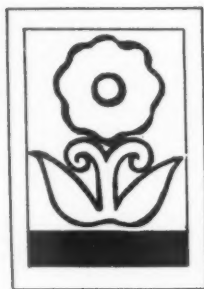


MAYA MONUMENTS IN HONDURAS



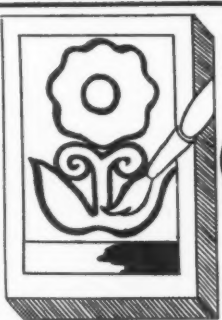


PAINTING BLOCK
FIG. 2



FINISHED PRINT
FIG. 5

FIG. 3



PAINTING DESIGN
ON BLOCK

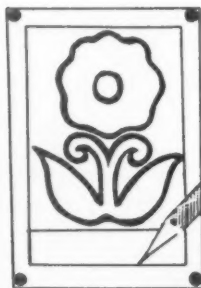


FIG. 1
DRAWING
DESIGN ON PAPER

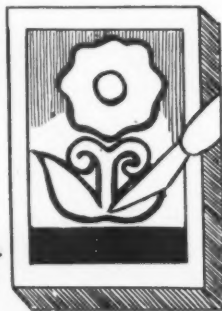


FIG. 4
CUTTING
BLOCK

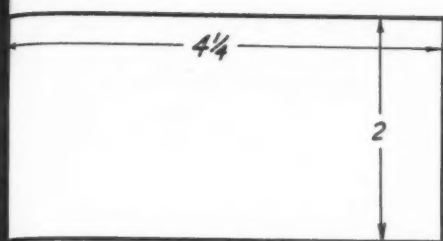


Costa Rican OXCART

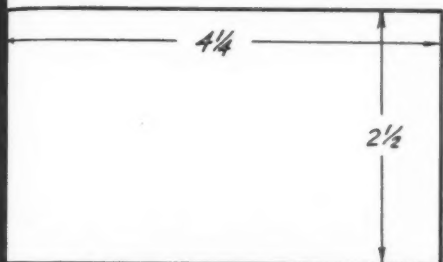
This Central American cart project combines decorating with woodwork. Make the cart according to the directions on this page. It can either be made the size shown, or, if you prefer, be enlarged.

After the cart has been assembled, but before the wheels are attached, the sides should be painted. Use the Indian designs given on page 22, or make your own decorations. Use poster paints or enamels. After the paint has dried, coat the cart with shellac, lacquer, or varnish.

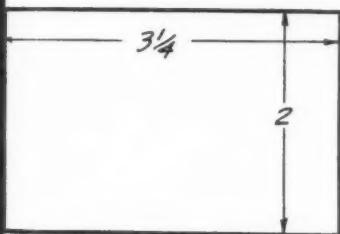
The wheels are made in the size as shown, using thicker wood than that used for the body of the cart. Decorate the wheels, shellac, and attach to the cart.



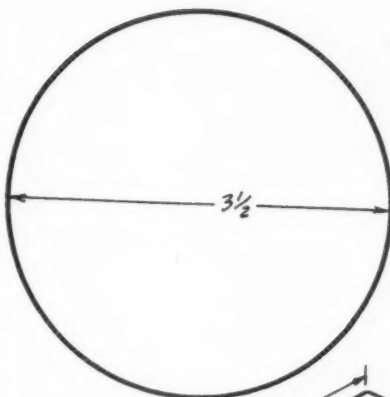
SIDES - MAKE TWO



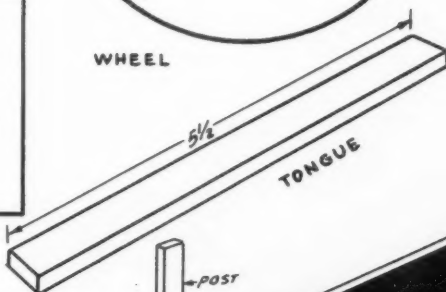
BOTTOM - MAKE ONE



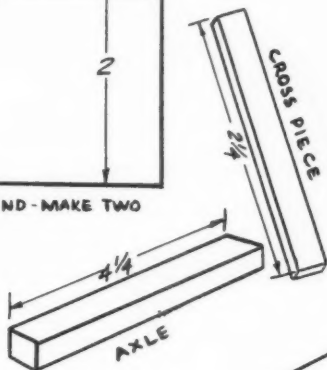
FRONT AND END - MAKE TWO



WHEEL

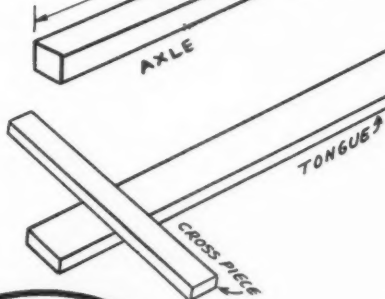


TONGUE



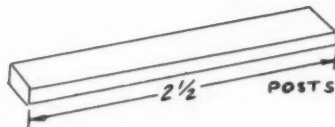
AXLE

CROSS PIECE

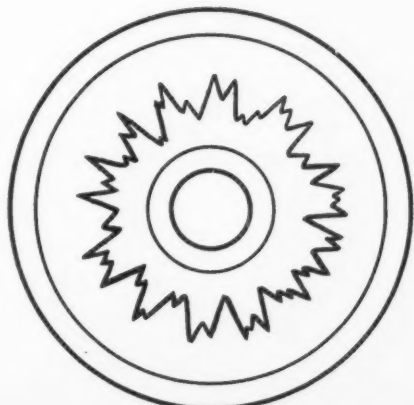
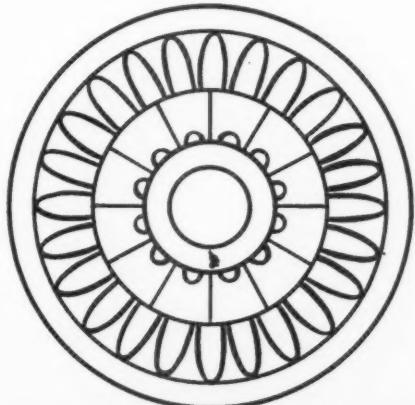
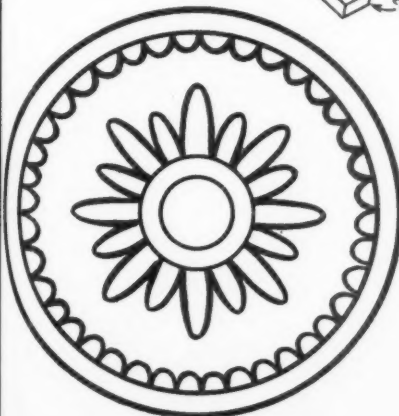
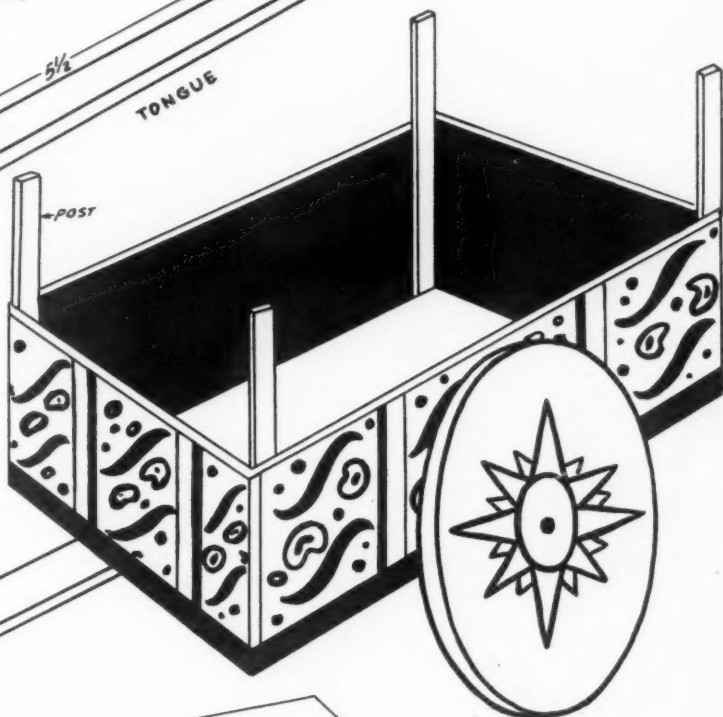


TONGUES

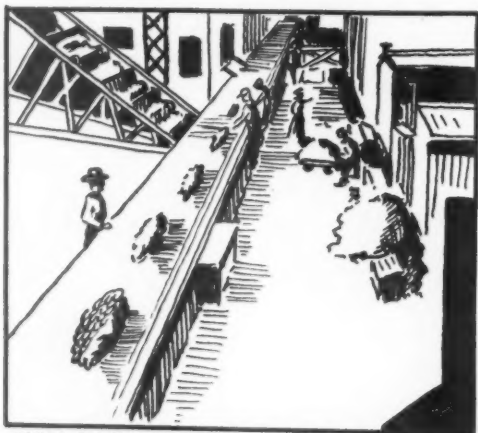
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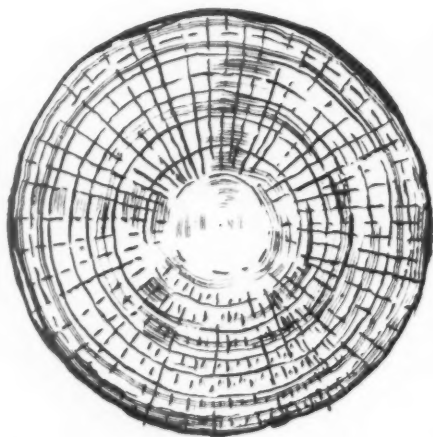
POSTS



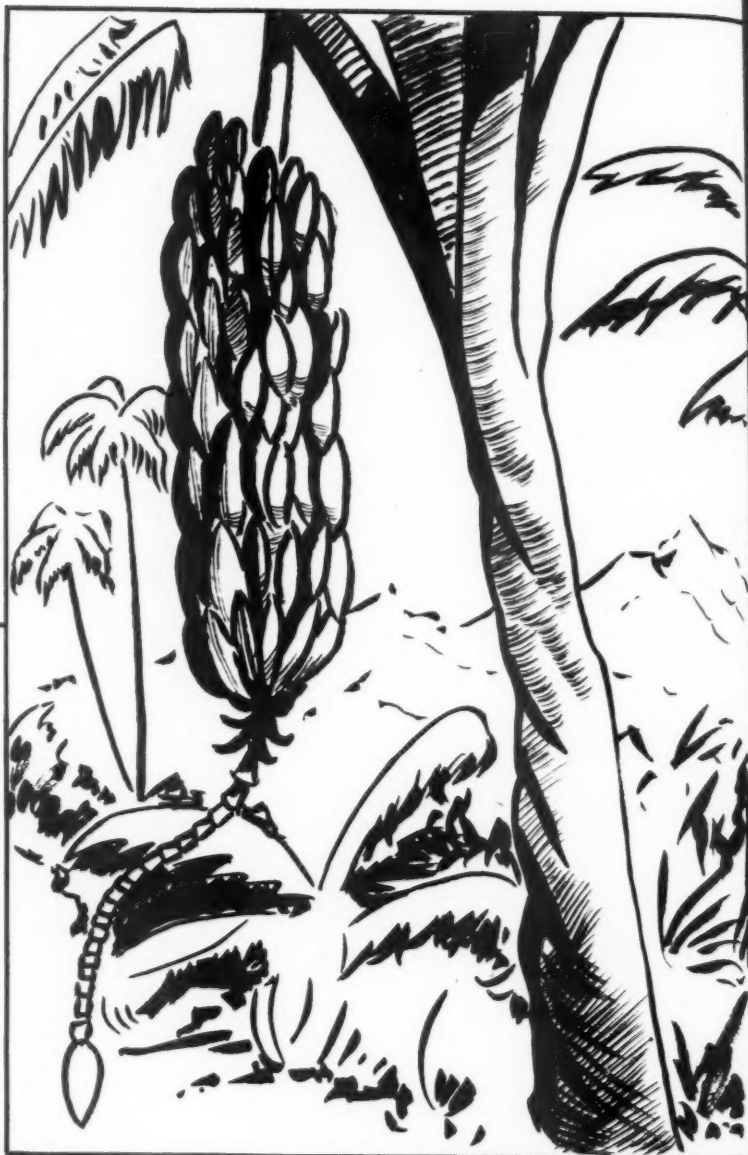
BANANAS.



UNLOADING BANANAS



CROSS SECTION OF BANANA PLANT



BANANA PLANT



BANANA WAGON

BANANA PLANTATION



BUD OF PLANT

IN FOREST AND FIELD

WHAT TO DO ON FIELD TRIPS

by

MARY NEELY CAPPS
SNYDER, OKLAHOMA

"There was a child who went forth every day, and he became a part of all that he had met . . ."—Whitman.

Children in the primary and elementary grades, as well as boys and girls in high school and college, deserve outdoor contacts with nature's laboratory. There is no reason why life should not be enriched by outdoor experiences even before the age for the formal study of botany, biology, and geology.

If the younger children are given guidance and inspiration in their field trips, all the remainder of life will be richer and fuller because of such contact.

OBJECTIVES

1. To strengthen observatory powers.
2. To instill a deeper appreciation for the beauty of natural surroundings.
3. To aid pupils in acquiring a greater knowledge of their local environment.
4. To inspire intellectual curiosity concerning everyday things.

The success of any field trip depends largely upon the teacher's classroom preparation for the expedition. One does not wish to be burdened with equipment, but every member of the class should have a treasure box (empty crayon and cigar boxes are good) and an inexpensive notebook for records and pencil sketchings. There should be in the group at least one trowel for lifting flower and grass specimens from their beds, and a good, sharp jack-knife.

One or two projects are enough to cover in one trip. Stress respect for wild plant and animal life and permit no ravaging or cruelty.

FLOWER TRIP

From frost to frost, flower trips are exciting and popular. Specimens should be collected root and all, sprinkled, and placed in the treasure box until they can be pressed ready for mounting. Old newspapers serve very well as blotting paper for flower presses. Place the flowers between half sheets of newspaper, cover with several layers of old newspapers, and weight. Next day remove padding layers, but do not disturb half sheet containing the specimen. Place it between new layers of padding and replace the weight. When the flower is thoroughly dry, it may be mounted on mounting paper or between glasses bound with paper tape.

Projects: Make a herbarium collec-

tion for the school museum. Make water color sketches of local flowers. Study the structure of flowers, pollination, etc. Note the difference of predominant colors with different seasons. Discuss plant growth with respect to altitude, climate, and moisture. Make canvas pictures of flowers with crayons (ironed over brown paper) for the border in the room. Collect seed cradles in the fall and compare different types of seeds. Write stories on local flora and find corresponding garden varieties for each wild flower. Make a wild flower garden on the school ground. Make a scrapbook of flower pictures. Make sensitized paper prints of flowers. Fix with permanizing solution.

AUDITORY FIELD TRIP

This time you and your class may take your ears on a field trip. Listen for bird, insect, and animal sounds as well as whistles, bells, motor rhythms, water falls, and streams rippling over pebbles.

Identify birds by their calls. Note the difference in mating calls and songs while baby birds are nestlings. Try to place the relative pitch of bird calls, whistles, squirrel chatter, and the wind in the trees. In what pitch did the dog bark, the cow moo? What was the meter of the katydid's song? Listen for jar flies and saw flies. Learn how different insects make their sounds. Find jack-snappers and hear them "pop."

Projects: Write, if possible, on music manuscript paper the sounds and rhythms heard on the trip. If this is not practical, imitate as many sounds as can be recalled. Write stories on sounds heard on the trip. Make notebook records.

TREE STUDY

Preparation: Draw excurrent and deliquescent trees on the blackboard. State the characteristics of deciduous trees. Each child may select some tree near his home as his particular tree friend. Note which trees put on their leaves first in the spring and which turn yellow first in the fall. Learn to recognize distant trees by their shapes and leaf colorings. Explain the importance of the laboratory of the leaf—how everything we eat and wear depends, either directly or indirectly, upon what

the leaf manufactures. Study forest preservation — write stories upon the uses of wood in human progress. Write booklets on the uses of wood. Discuss the record kept by trees in annular rings and terminal buds.

Excursion: Look for the things discussed in preparation lessons. Take a leaf and find the tree that it identifies. In your notebook draw rough sketches of one or more trees observed. Save the rough sketches and do the detailed drawings and shadings later. Learn the names of twenty trees. Identify these trees by their bark and structure. Find what trees grow near the water and those that seek dryer ground.

Projects: Make borders of leaf designs for notebook or scrapbook covers. Make spatter prints of leaves. Collect and press leaves. Use sensitized paper and make permanent prints of leaves. Mount wood samples and label them for the school museum. Make a scrapbook of trees including poems and songs about trees. Set a new tree in the school yard and encourage tree planting at home. Stencil leaf patterns on cloth or on wooden bowls and boxes for pyrographic needle work.

SOIL STUDY

Preparation: Lead pupils to know the advantages of different soils as they learn the texture and appearances of each. Stress the fact that our existence is due to the soil and its products. Have a number of vials ready for the trip. Take one or two larger containers for sand or clay which you plan to bring back for projects.

Place samples of soil in the vials. Sand, silt, clay, and loam should be familiar to pupils of all ages. Older pupils can make finer distinctions than the four fundamental soils. Study erosion and soil conservation in your community. Note what is being done to preserve the future fertility of the soil. Bring home a bucket of clay and another of sand.

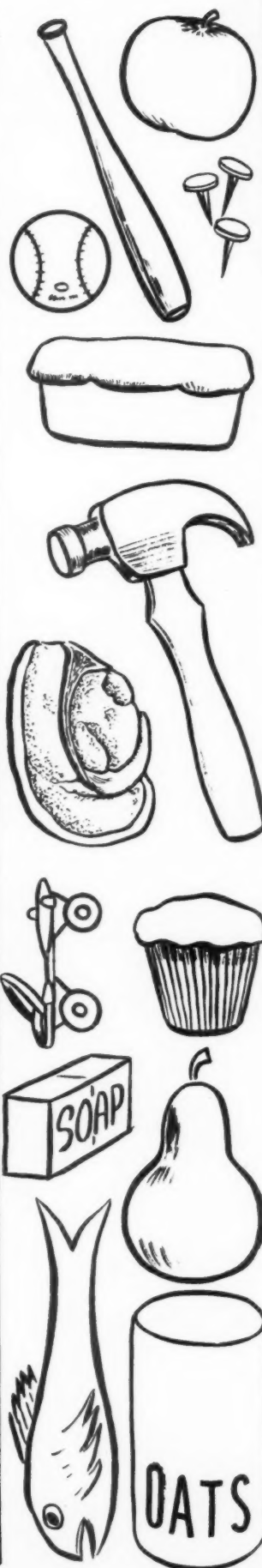
Projects: Mold clay into bowls and other desired shapes. Sift silicon from sand. Explain its use in the glass industry. Study the uses of clay in brick making, sand in concrete, and gypsum soil in wall panels. Do sand painting with the sand. Make a scrapbook showing how we depend on soil for our food. Cotton, rayon and linen samples will demonstrate our dependence upon the soil for clothing. A silk worm on a mulberry leaf will advance the thought that all clothing comes from the soil.

Integrate soil study with English, art, geography, agriculture, and general science.

A-Shopping We Shall Go...

CUT APART ALL THE ARTICLES SHOWN IN THE COLUMN AT THE RIGHT
AND PASTE THEM IN THE PROPER SPACES BELOW. UNDER EACH
ARTICLE NEATLY LETTER ITS NAME.

BUTCHER SHOP	BAKERY
HARDWARE STORE	GROCERY
TOY SHOP	FRUIT STORE



SPATTER-LEAF PRINTS

A CREATIVE ACTIVITY

by

LEONA DOSS, Staff Teacher

Laboratory School — Summer Session 1940
University of Texas, Austin, Texas



*For Primary and
Intermediate Grades*

There are two methods for carrying out this activity.

METHOD I

Materials required: some lightweight wooden picture frames about 8" x 11" in size; screen wire sufficient to cover the picture frame; old toothbrushes — not the tufted variety; water color paints; construction paper of light tone; thumb tacks; old magazines or corrugated cardboard squares covered with brown wrapping paper.

METHOD II

A flit gun filled with a thick solution of poster paint is quite as satisfactory as the screen wire and toothbrush. A bottle such as contains window washing solutions which has a spraying attachment also makes a satisfactory spray.

PROCEDURE

Construction paper is held in place on old magazines or on corrugated cardboard by means of pins stuck upright at the four corners. Sprays of leaves or single leaves are placed on the construction paper and held down by means of pins which are allowed to stand upright. The screen wire is cut to fit each picture frame and is fastened to it with thumb tacks.

The picture frame is held some distance above the leaf design and the brush is dipped into water and rubbed directly on the cake of paint, then brushed back and forth on the screen wire over the leaf. For this particular activity, blue and red paint can be used alternately on light, gold-colored construction paper.

When the spatter is completed, the leaves are not removed from the magazine to which it is pinned; but the

whole is placed over a radiator or in a sunny window to dry.

EFFECTS OBTAINABLE

The possibilities of spatter-leaf prints are endless. They make nice displays and add interest and variety to any unit on trees. Spatter prints can be used in notebooks or can be used by the children as gifts to take to their mothers.

While resembling blue prints, spatter

prints have this advantage: they can be made indoors on a cloudy day. Since there is a variety of leaves, many different and beautiful effects may be obtained.

The nicest thing about this activity is that no elaborate equipment is necessary; any number of children may engage in it, and even children with no artistic talents may obtain very beautiful designs.



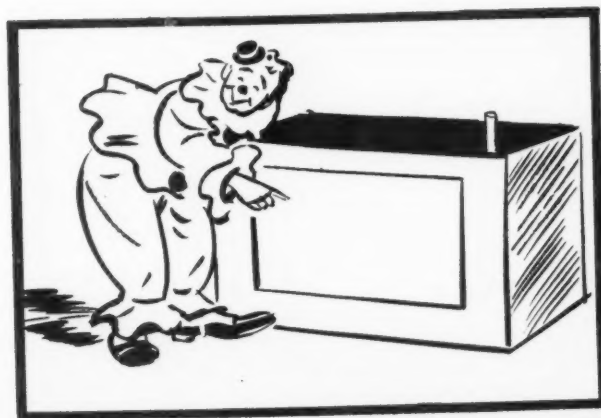
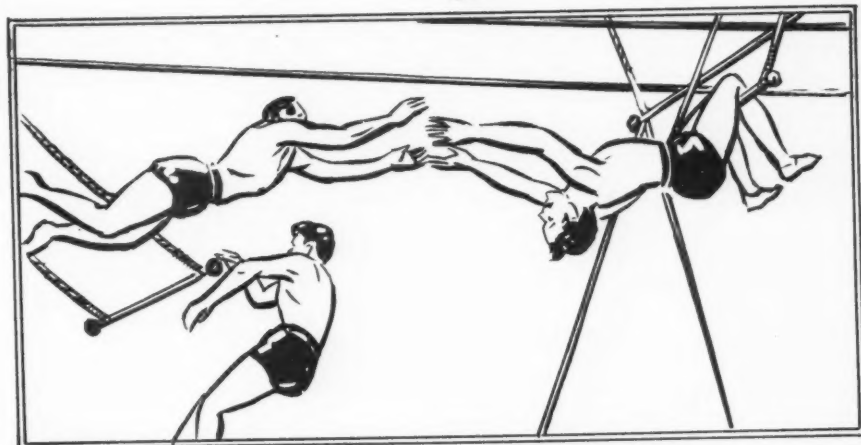
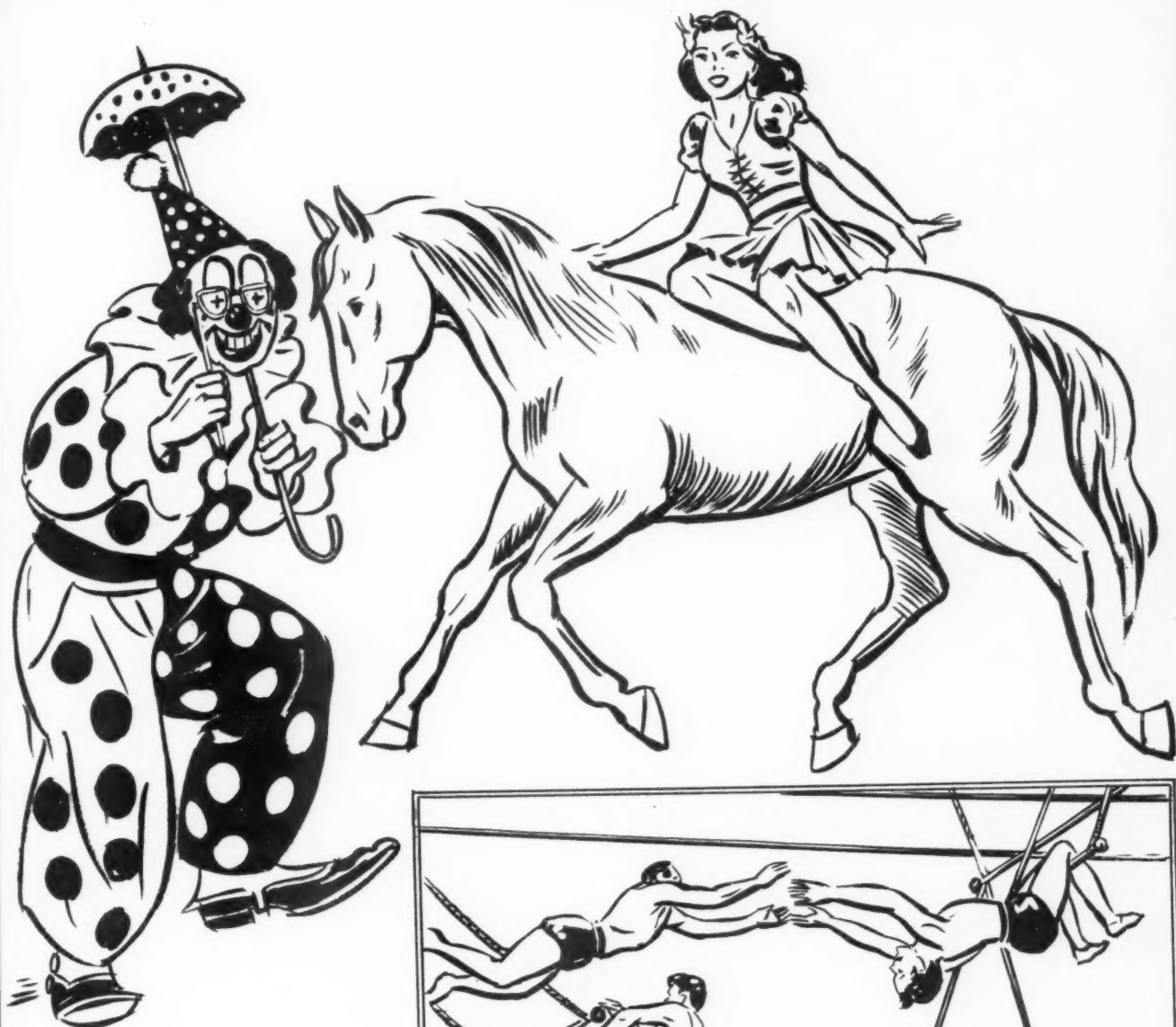
Circus MOVIE



This circus movie shows that people and animals from many lands make up the circus and live happily together. Find out where the homes of the animals and people shown on these pages are.

Joey, the clown, introduces all his friends. Each child makes a poster to fit the movie box. When Joey, whose voice is some member of the class, says that the elephant will be shown, the boy or girl who made the elephant will tell all about him. The same method is followed with all the other animals and people.





PROGRESSIVE ART IN PROGRESSIVE SCHOOLS

by

HAROLD E. RICE

Critic Teacher of Student Teachers, University of Cincinnati,
Art Supervisor, Wyoming Public School System, Wyoming, Ohio

As the 1940-41 school year draws to a close, many teachers are confronted with the problem of securing next year's supplies. Every progressive teacher wants the latest in materials. However, many of these are costly.

This month's article is devoted to a description of a number of homemade materials and the necessary formulas. By making these in the classroom, as much as 50% can be saved over the market price for commercially manufactured products. This allows a large portion of the available funds for other materials.

In addition to their high cost many of these materials have not held a place in the school program because the teacher has been unfamiliar with the formulas for making them. JUNIOR ARTS AND ACTIVITIES' readers will be pleased to know that a number of next season's PROGRESSIVE ART IN PROGRESSIVE SCHOOLS articles will be devoted in detail to these materials and their uses.

FIXATIF

It is desirable to "fix" all chalk drawings after they have been finished. Commercial fixatif is very expensive. Successful substitutes can be made as follows:

Fig. (1) A—Obtain a gallon of methyl alcohol and a pint of clear shellac. Add one part of shellac to every six parts of alcohol. Keep this in a glass container and always shake well before using.

Fig. (1) B—Another equally good fixatif can be made by adding one-half pint of white library paste to one gallon of alcohol. It may be necessary to dissolve the paste in a small amount of lukewarm water before adding it to the alcohol. This depends upon the type of paste used. (This mixture has a slight advantage over that described in Fig. (1) A in that it is not as sticky and does not clog the spray gun, Fig. (1) D.

Fig. (1) C—Another preparation consists of one gallon of alcohol with four tablespoonfuls of gum arabic added. The gum must be dissolved in water before being mixed with the alcohol.

Fig. (1) D—There are many new and improved insect spray guns on the market. The most desirable for use in spraying fixatif is the type that creates a pressure within its glass jar. As the

handle is pumped, air is forced into the chamber holding the liquid. This gives a *steady, fine spray* that is unobtainable with the old style gun.

SALT AND FLOUR

Fig. (2) A—One of the oldest and most popular mediums for school use is the salt and flour mixture. This consists of two parts of medium salt (a cheap grade costing about 1½¢ per pound in 25 pound sacks) and one part of flour. Most feed stores carry an inexpensive grade of flour. Mix the ingredients well in a dishpan or other large container, then add water.

Fig. (2) B—The best-known use of the salt and flour mixture is for relief maps. However, many craft projects are possible. Relief murals, wall plaques, model city units, and peep box illustrations are but a few. This craft will be discussed in detail next year.

CORN STARCH

Fig. (3)—Some teachers prefer to work with corn starch and salt instead of salt and flour. The formula, one cup of corn starch and two cups of salt, is the same as that of the salt and flour. Corn starch gives a finer texture but is, of course, more expensive to use.

GESSO

Fig. (4)—An old and almost lost craft is the use of GESSO. This mixture is applied to boxes, plaques, etc., to make a relief pattern. The formula calls for one-half cup of whiting and one-half cup of liquid glue, well mixed. If possible, heat the mixture until it is lukewarm. This is not essential, however. After the ingredients are thoroughly mixed, add one tablespoonful of linseed oil and one tablespoonful of clear varnish. Mix thoroughly. The mixture should be stored in a tight container to prevent hardening.

COLORED GESSO

Fig. (5)—While it is possible, and very often desirable, to color gesso after it has hardened, very pleasing effects can be obtained by coloring the gesso before applying it to the object. A quantity of poster paint is added to a small amount of gesso as it is used. This is mixed thoroughly and the color becomes a part of the mixture.

PAPER PULP

Fig. (6)—Small bits of newspaper are torn and soaked over night in water. The following morning the water is

poured off and a quantity of school paste is added. The quantity of paste is determined by the use. Paper must not be too sticky, yet it must hold together. Ordinary poster wheat paste such as is used for hanging wallpaper is excellent and much cheaper than school paste. This pulp mixture is moulded in a manner similar to clay. It hardens and will remain so permanently. Details will be given next year.

SPATTER PAINTING

Fig. (7)—Old toothbrushes should be collected during the summer. These are sterilized before being used. Stencils are cut and then the spatter technique is applied. Paint can be spattered in many methods. The two most popular ones are illustrated. Charge the brush with a quantity of poster paint. Stroke the bristles with a pencil, finder, or brush, *stroking towards the handle* so as not to have the paint fly in the user's face. Interesting effects can also be obtained by stroking a charged brush over a fine screen. Inks, poster paint, or water color can be used.

WEAVING

Fig. (8)—During the summer, students and teacher come into contact with many excellent weaving materials but they seldom think of collecting them. Among the many materials are dried corn leaves, corn husks, raffia, grasses, reeds, etc. These articles should be stored away and brought to the classroom in the fall.

SEEDS

Fig. (9)—Another interesting material with which to work is the seed. Acorns, field corn, wild seeds, etc., are most plentiful. These can be converted into necklaces, bracelets, ornaments, etc. Collections should start in the summer and carry through the fall.

Needless to say these are but a few of the money-saving methods that can be followed. Teachers should give this item serious thought. Through careful planning today, a successful school year will be assured when school opens in the fall!

(ART COURSE OF STUDY: Mr. Rice's *Art Course of Study* covering grades 1-6 is obtainable through Mr. Z. M. Walter, Superintendent of Schools, Wyoming, Ohio. A fee of \$.50 is charged to cover paper and printing and prepaid shipment.)

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FIG. 1A

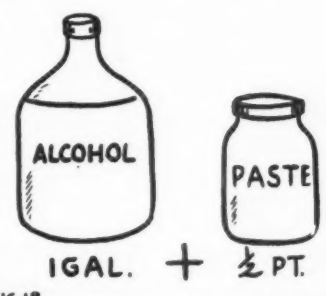


FIG. 1B

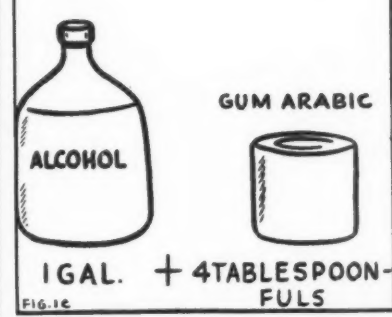


FIG. 1C



FIG. 1D

CORN STARCH

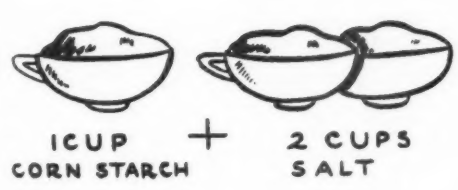


FIG. 3

PAPER PULP

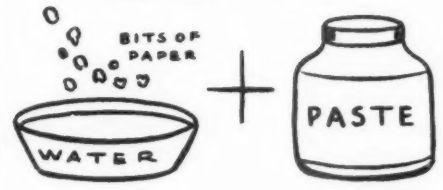


FIG. 6

SPATTER



FIG. 7

GESSO

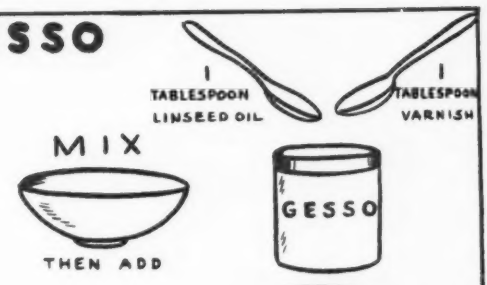


FIG. 4

COLORED GESSO



FIG. 5

SALT & FLOUR

FIG. 2A

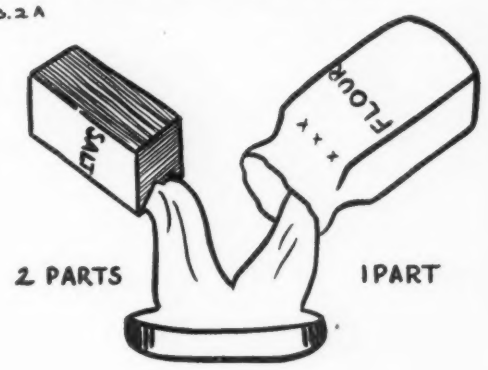


FIG. 2B

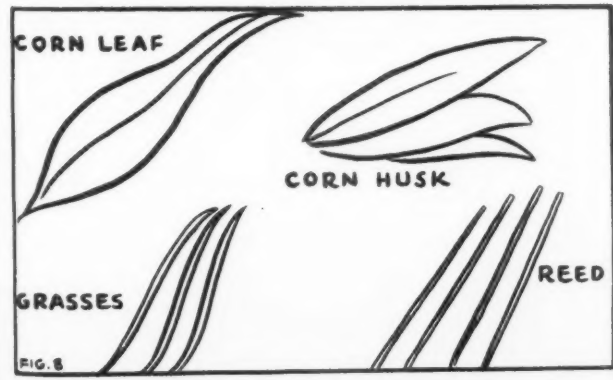


FIG. 8

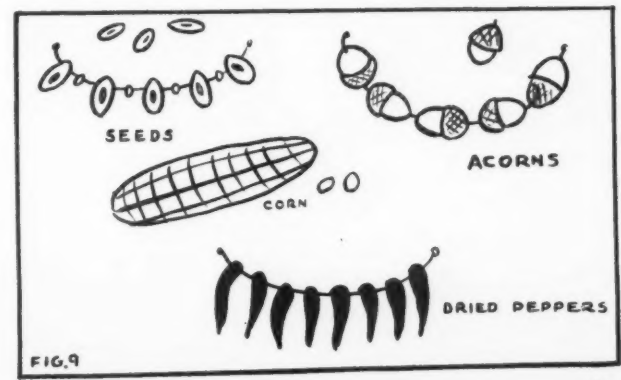


FIG. 9

Several years ago, Miss Ruth Faison Shaw developed a new and, to the art instructors of elementary schools, a revolutionary plan for art expression. For lack of a better name, this procedure was, and still is, called "finger painting." No better name could have been given to this technique, although sometimes not only the fingers but the hands and arms as well are used.

Finger painting is just what the name implies—painting with the fingers. All the equipment that is needed is paint, paper, quantities of water, and freedom. Imagination is important, too, but the children will supply that in large quantities.

Psychologists are finding finger painting an excellent means of detecting mental disorders, quirks, and other interesting phenomena of the human mind, but teachers will be much more interested in the practical application of finger painting to their class work.

Preparations for finger painting activities are not extensive but they are very important. First, tables covered with some washable material are needed. These may be covered with oil-cloth, linoleum, stone, enamel, etc. Next, supply the children with pails or large pans of water. Use large sheets of paper for this project. Immerse them in the water, then spread them on the tables and smooth out the air bubbles and wrinkles. Now, the cans of paint have been opened and a small wooden spatula has been placed in each can. As soon as the children have prepared their paper, they scoop out a portion of paint in the color they desire for the background of their picture and spread it over the paper with the palms of their hands.

Then, using sweeping motions of the back of the hand or of the palm, or light strokes with the fingers or fingernails, the children make their designs. If they do not like what they have made, they merely rub it off with a damp cloth or sponge or their arm. When the arms are relaxed, the motions become more graceful and a more beautiful design is made.

The children may paint recognizable pictures or pure designs, whichever suits their fancy. Half the value of this type of work lies in its complete freedom for the young artist; the other half, in the descriptions which the child should be asked to give of the painting he has just made.

After the painting has been completed, it should be placed on a cardboard or newspaper to dry. After that, it may be ironed on the under side to take out any roughness which may be

FINGER PAINTING

Everybody's Art

present. A coat of clear shellac or lacquer applied to the drawing will render it permanent and washable.

The finished drawings may be used as wall decorations or they may be cut into various shapes and pasted onto wood to make bookends, wastepaper baskets, decorative boxes, etc. This type of decoration may be used on scrap-book covers, book jackets, lamp shades, and other useful things.

If the class are contemplating redecorating the stage and making new scenery, they should consider the possibilities of finger painting. If wallboard is treated with water first and then painted, there is no difference in the procedure.

Finger painting activities may be correlated with music and music appreciation. Music played during the art period can inspire the children and it will be interesting to notice what the different melodic and rhythmic forms induce in the children's paintings. If at all possible, play different types of music in successive paintings and see if there is a marked difference in the paintings made during the playing of a waltz and those painted while a polonaise, rondo, or some more vigorous composition is being played.

The children will paint flowers, birds, and aquatic scenes, as their fancy dictates. It will soon be seen who have a very definite talent in art, but that is not the important thing in this activity.



That every child should feel the thrill of creation is very necessary.

As has been said, psychologists have found in the finger paintings of their subjects the answers to many of the problems which were troubling the men and women, boys and girls under their observation. Finger painting brings out the repressed figments of the children's imaginations; it develops their powers of concentration; it makes them more aware of the beauties of color.

There is something fascinating about putting one's hands into the paint, feeling the pictures as they are being made. This absorption in the work at hand should reduce behavior problems to a minimum. The fact that finger painting is a rather "messy" business—don't forget to equip the younger children with aprons or smocks!—adds to the feeling of freedom and creative power.

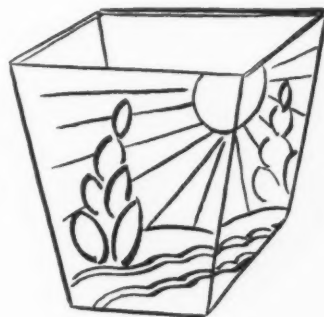
This activity should also be correlated with language in oral discussions. Each child should be asked to tell what his drawing means. This should not be as a test; the child should understand that the class is interested in his work and that it wants to know more about the painting. In the beginning, if the child had no concrete ideas of his own drawing, or if he is not able to explain them, he should be permitted to listen to the discussions of the others. After several trials he, too, will be able to tell about his drawing.

Indirectly, finger painting may be correlated, also, with any unit on which the class is working. The children, at the teacher's suggestion, may paint their impressions of Indian life—if that unit is being carried out at the time—and the use of colors which the children believe will illustrate Indian activities will be a revelation.

The finger painting colors are water soluble, and non-poisonous. It's safe to allow even the smallest child to manipulate them. Their thick consistency allows the fingers very easily to rub around in them allowing the white or tint of the paper to show through where the design will be.

A word of forewarning to parents of kindergarteners may be necessary and wise before beginning this activity.

The final value of finger painting must be measured in the individual child. It is safe to say, however, that this form of activity will be much more useful in stimulating interest in art activities than some of the more artificial projects in which the interest must be forced. So, try finger painting; it is an art form to fit children from four years to fourteen (and older).



IMMERSING SHEET IN WATER



SMOOTH SHEET



APPLY PAINT



FINISHED DRAWING
DRIED AND LACQUERED

THE SONG OF ROLAND

FOR UPPER GRADES

Editor's Note: The great French Epic, the story of Charlemagne's brave soldiers in the days of chivalry, is retold here for the children of the upper grades. It might be explained to them that the original French version was written in old French and sung at the banquets of the feudal lords and in the market places of the French towns of another day.

Long ago when France and Spain and England and Saxony were first becoming great and powerful, when the people of the towns paid allegiance to the lord of the castle and he in turn acknowledged the king or emperor as his sovereign, when every knight trusted his sword to do brave deeds, and when the ladies of the castles wore wimples and hennins, there was written the story of the brave Roland.

Roland was a valiant soldier and one of the twelve peers of Charlemagne, the great emperor of the Franks. His story is the great French epic and, although no one knows who first wrote it, many authors have used its theme in their writings.

As in most of the epics, some of the details are founded on fact. There was an emperor Charlemagne, indeed he was one of the greatest heroes of France. There was also the battle which is described in the story. Whether the other parts are true is not certain. You may believe them, if you like; I do.

This is the story of Roland:

Charlemagne and his peers were holding court in an orchard of Cordoba in Spain. They were weary from their long campaigns fighting the Moors in Spain. They wanted peace, and now their enemies, the Saracens, had sent messengers to inquire what Charlemagne's peace terms would be.

"Now we can have peace," said Charlemagne, "but who will bear my message to the enemy?"

Immediately, the brave Roland and two other peers volunteered for the dangerous task. But Charlemagne would not allow them to go. Finally, Roland suggested Ganelon, his stepfather, because it was he who urged the emperor to accept the Saracens' offer of surrender. Then Ganelon accused Roland of wishing him to his death. Roland replied that he was himself willing to go and a serious quarrel between the two seemed about to begin. Charlemagne quieted Ganelon's fears and hate, and gave his glove and staff to his emissary. These were the tokens by

which the king of the Saracens would know that Ganelon really came from Charlemagne and was his true ambassador.

But, in receiving the tokens from the Emperor, Ganelon dropped the glove. Immediately the assembled company began to murmur.

"This is a bad omen," they said, "no good will come of this mission."

All the way to Saragossa, the seat of the Saracens' government, Ganelon plotted how he could be revenged upon Roland.

He told the king of the Saracens that it was Roland, not Charlemagne who wanted war. If the Saracens wanted peace, said Ganelon, get rid of Roland. The way to do this was to attack Roland who would have the post of danger as the Franks passed through the Pyrenees Mountains into France.

All was prepared as the traitorous Ganelon had plotted. Roland, his friend Oliver, and the archbishop of Turin with the rest of the peers and twenty thousand men formed the rear guard. Charlemagne and the body of the Franks marched through the pass at Roncesvalles into the fair land of France.

Suddenly Roland and his companions heard the sound of trumpets and the stamping of the hoofs of many horses. Roland sat on his charger, the great Veillantif; put his right hand on his shining sword, Durendal, and his left on his ivory horn; and he surveyed the situation.

"Blow your horn," cried his companions.

"That I will not do because the Emperor is even now in his native land and I will not be the one to call him back." Thus replied the valiant Roland.

"Let us, then, prepare to die," spoke Oliver as he unsheathed his sword.

The archbishop who was also a very brave and noble soldier blessed the throng as they prepared to meet the enemy.

All day they fought the one hundred thousand Saracens. When the Franks had conquered all the Saracens, Marsile,

the Saracens' king, brought another hundred thousand. Fierce and long was the fighting until only sixty Franks were left.

"Now is the time for blowing my horn," Roland said, "so that Charlemagne may come and avenge us for we have fought to the death."

Thus speaking, Roland, wounded and weary, blew his horn. Far away in France, Charlemagne heard the blast.

"Roland is in trouble," he said, "the Saracens have proved treacherous. We must turn back and assist our brave men."

"Oh, my lord, Roland is merely hunting to pass the time as he returns with us. Let us continue." Thus spoke Ganelon, the false.

A second time Roland blew his horn. Still Ganelon persuaded Charlemagne that there was no trouble.

Then Roland blew a third time. The sound was weak and feeble as though coming from one who had been wounded as indeed Roland was. Then it was that Charlemagne turned his vast army of Franks back again toward the pass at Roncesvalles. Roland, Oliver, and the archbishop—all that remained of the defenders of the pass—heard and rejoiced although they were dying of wounds they had received in their heroic struggle. Once more the three charged the Saracens. Oliver fell dead, and the archbishop who had gone to bring aid to Roland succumbed by a stream. Roland blew a last feeble blast on his horn.

Because he did not want his beloved sword Durendal to come into the hands of the Saracens — his famous sword whose deeds were famous from Spain to Saxony—Roland tried to break it on a rock. Again and again he struck but although the rock broke into bits, his sword remained unharmed. Then, while still he could, Roland faced toward Spain to show Charlemagne that he had died fighting, placed his sword under him, held up his glove to heaven as a sign that he placed himself under its protection, and thus he died.

It was in this position that the avenging Franks found their beloved hero and they mourned him deeply as they charged after the retreating Saracens, conquered them, and at last demanded their surrender. Charlemagne discovered the treachery of Ganelon and punished him severely as being unworthy to belong in the same army with his valiant stepson.

So it is, that wherever the deeds of bravery and heroism are told, wherever men revere true gallantry, the song in praise of Roland of France is sung.



CHARLEMAGNE



MESSENGER



ROLAND

THE SONG OF ROLAND

On this and the opposite pages we have illustrated scenes from the Song of Roland. These may be used for a mural consisting of individual posters of the same size joined together after each one is completed. Or, a mural, painted in the usual fashion, may be made.

If poster-murals are made, groups of boys and girls, each group making one picture, can work to produce several murals. The murals and posters can be displayed in an exhibit.

THE BATTLE



THE CALL

THE BURIAL



A-TRAVELING WE SHALL GO

See and Know America



The Tenth of a Series of Travel Activities
by MARIE G. MERRILL

REFERENCES: Federal Writers Project Guides (North and South Dakota); *Giants in the Earth*, Rolvaag; *The Immigrant*, Bojer; *Valley of the Giants*, P. B. Kyne; *Pioneer Days in California*, Carr; *Redwood and Gold*, Gregory; *Indian Wars of the Northwest*, Bledsoe; *Pioneer History*, L. K. Wood; *A Child's History of California*, Enola Flower; references and information furnished by Humboldt County (Calif.) Board of Trade.

Assembly Suggestions: Pioneers of the Oregon Trail (costumes — stories — songs — dances).

Films: Redwoods, Black Hills, Bad Lands.

(Note: The trip and transportation for this installment were planned by the Women's Service Department of the Chicago and North Western Railroad at Chicago, Illinois.)

Orchid and Bud were up early. Mr. and Mrs. Smith had planned to take the noted travelers to see the tallest tree in the world. They drove along the Redwood Highway toward North Dyerville Flat about 45 miles south of Eureka, California. On the way, Mr. Smith told the children some of the history of the Humboldt Bay district.

The earliest Spanish navigators did not follow the shore line and see the bay during their trips in the late eighteenth century. The bay was discovered by a crew under the command of

Jonathan Winship in 1806. They named the place where Eureka now stands "Indian Bay" because there were so many little Indian villages. During the gold rush, it was rediscovered and called Trinity Bay.

Mrs. Smith told Orchid and Bud about the great cross they would see at Trinidad Lighthouse. When the Spaniards took possession in the name of King Charles III, they placed a pine cross on this spot. In 1913 the clubwomen of Humboldt erected a granite cross to replace the old wooden one. It stands 200 feet above the lighthouse.

"Here it is—the tallest tree in the world!" Mr. Smith shouted suddenly.

And there was the giant Redwood towering 364 feet above them.

"Just try to think of the great historical events which were taking place while this tree was growing up," said Mr. Smith. "When we return to the Board of Trade, I shall give you children a page printed by the American Forestry Association in Washington, D. C., which shows sketches of important events during that time."

"You know, that tree makes a fellow feel pretty small," said Bud. "We should be proud of having it in our country. I'm going to learn more about these trees."

"Oh, how lovely!" Orchid exclaimed as they approached a farm where hundreds of white chickens had gathered

to be fed. Father and Bud were interested in the number of dinners the chickens would make. The sight which attracted them most was the tiny girl surrounded by chickens which she was feeding from a pail.

Orchid and Bud and their father and mother reluctantly bade farewell to the Smiths and again boarded a great Greyhound Bus. They were headed for Grant's Pass on the famous Redwood Highway. It was a glorious day. The waters of the bay glistened.

"The huge trees and ferns and the lights and shadows make me wish there were words to tell about them," said Bud as they drove through the dense forest and then through patches of sunshine.

"Oh, look!" said Orchid, "Just as Mrs. Smith said. Did you ever see such beautiful flowers? There must be every kind that ever grew. Oh, look, there are some thimbleberries! You remember, dad, you liked the jelly made from them when Mrs. Smith served it at breakfast. I am going to write and ask Mr. Smith to send me the story the Board of Trade wrote about all these wild flowers. It will be fine for a school lesson."

At Arcata they saw the house in which Bret Harte, the author, lived. There they also saw the college that is farther west than any other in the country.

On they went along the rugged shore line. Beyond rose mountains. On the west was the ocean. Soon they were at Grant's Pass, the end of the Redwood Highway.

"It's fun to be in a Pullman again," said Bud as they boarded the Southern Pacific for Portland, Oregon.

Orchid went to sleep thinking of the Rose Festival they would see in Portland—the Rose City.

"No mistake about the name," said father. "Never saw so many or more gorgeous roses in my life. They're everywhere—on houses, telephone poles, arbors."

When Bud saw the parade he wondered how so many roses could be within reach; in fact, how there could be so many in the whole world.

Their visit to Portland ended, they were on the train again—the Portland Rose—bound for Cheyenne, Wyoming.

"What is the Oregon Trail, dad?" Bud asked.

Father told the children the story of how thousands of acres of this land became states in our union. In 1804 and 1805 Lewis and Clark blazed a trail across the continental divide and along the rivers to the Northwest. Traders, settlers, and missionaries followed them on horses and in wagons until the railroad was completed in 1869. Those people made the Northwest.

"The women deserve as much praise as any of them, I think," said mother. "Many of them left comfortable homes and families to endure the hardships of building a country. They certainly were able to make something out of very little. But, in spite of it all, I am sure there was a great deal of happiness in the pioneer homes."

"Dad, where is Buffalo Bill's home?"

"That is in Cody, Wyoming, Bud. The old home is now on the grounds of the C. B. & Q. railroad station. There, also, is a museum made up of log huts and a statue of him by Gertrude Vanderbilt Whitney."

"All out at Cheyenne," said father. "Here you will see a mixture of the East, the old West, and the new West—a real town. But, of course, we are on our way to the Black Hills as soon as we rest a bit. It will give you youngsters time enough to look around and learn something about the history."

The travelers left for Deadwood, S. D. on the Black Hills Stages and arrived at the end of their journey that same night. Orchid and Bud were ready to go to sleep as soon as they could because there would be so much to see the next day. Dad had delighted them with the news that the family would spend ten days in the Black Hills.

They were thrilling days for the children and for their mother and father, too. They saw the land of Deadwood Dick and other well-known characters of the old mining days. They saw newly mined nuggets of gold.

More wonders of nature were everywhere. The Devil's Tower looked, from where they viewed it, as if it were a huge, fluted tree stump. The Indians thought that one of the gods beat his drum on top of it and made the thunder during storms.

"Today we are going to Belle Fourche," said father as they again went aboard a big bus. "From that northern point we shall sight-see as we come back."

"What about the Spearfish Festival?" asked mother.

"Don't worry. Those Passion Play performances continue from June 20

until September 1."

Presently they came upon the lake made by the Belle Fourche dam.

"Do you mean to say that men made that lake with that dam?"

"They did that, Bud. Just like those other marvelous dams we saw on this trip. This one is the largest earthen structure in this country. The water area is a mile and a quarter long and it irrigates 75,000 acres."

"By the way, children, mother and I have decided to spend the next few days around here so that you can see the opening of the roundup."

Shouts of joy followed this news.

It was July 3rd at Belle Fourche. Orchid and Bud were fairly jumping with excitement. Thousands of men, women, and children in costumes of yesterday and today thronged the grounds and the grandstand. There were banners from all the western states. Bands played stirring marches and old tunes. Horses and riders were ready for the big events. Every skill belonging to the old West was shown. It was a day ever to be remembered.

Spearfish is a small city at the mouth of a canyon. Here, each year, is given a performance in contrast to a rodeo. The Luenen Players—originally a German group—enact the story of Christ. The children had been prepared for the beauty and meaning of this play by the history of the Oberammergau as told by their parents.

"It seems almost as if we were really in Palestine in those days," said Orchid. "I hope we can find words to tell our friends about it."

"We are near the Badlands," said father as the family arrived in Rapid City. In answer to Bud's "why" he told them that the land there is covered with irregular ground formations so that no farming can be done. The formations are very beautiful but difficult to travel.

"We really must take you children there. We shall save money on something less important. Nowhere are there so many fossil remains and questions to

puzzle the scientists," said mother. "As a preparation we are now going to Dinosaur Park."

Dinosaurs were, to Orchid and Bud, just pictures of unreal animals. Here they were in a park where, millions of years ago, these great, strange beasts lived.

"The Stratabowl, Orchid, is the place where, November 11, 1935, Captain Stevens and Captain Anderson took off in a special kind of balloon and were lifted up 13.71 miles into the air to help them carry on their scientific research. Here it is. When we get home we can get more information from books and magazines in the library."

"We are getting all kinds of festivals on this trip," said Orchid as they went out to see one which is staged each year by the Sioux Indians near Rapid City. The children, as they watched and listened, more and more appreciated the beauty and meaning of the Indian folk lore and religion.

"With the Alice Fletcher books from the library, your school could try to reproduce some of this," suggested mother.

Out to Custer they went. They saw caves that seemed to be hung with precious jewels in delicate colors.

"We have saved this—one of the most imposing works of art ever attempted by man—for the last look," said mother as they neared Mount Rushmore. The children were tensely anxious for their first view of the sculpture on the mountain. In silence they looked at the giant figures as they reached the turn in the winding road.

"How could Mr. Borglum ever even think of such a thing," was Bud's comment. "Washington, Jefferson, Lincoln, and Theodore Roosevelt carved out of a mountain!"

Mother reminded the children that, after devoting thirteen years to this work, Gutzon Borglum died March 3rd of this year while the family were on their way west from New Orleans.

"He will rest in a crypt to be made in the mountain."

"That is where he should be," said Bud.

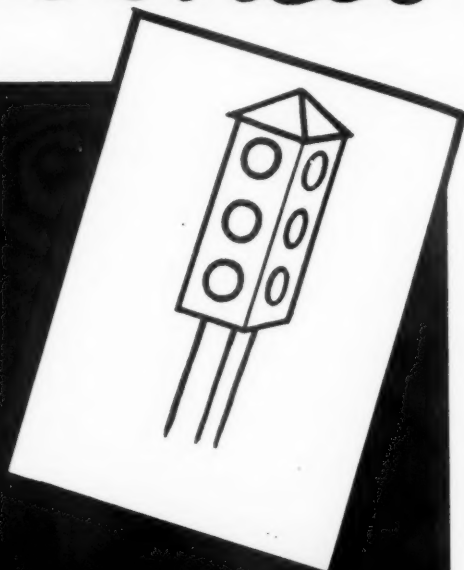
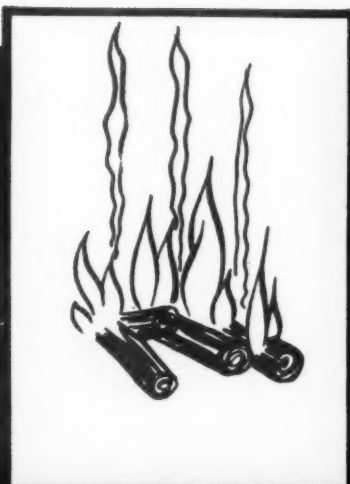
Orchid and Bud, together with their parents, went back to Cheyenne for a day and then boarded the train for home.

On the way Orchid and Bud talked of the material for workbooks and programs for school—enough work for a whole year. They hoped that other children would enjoy seeing the sights through their eyes.

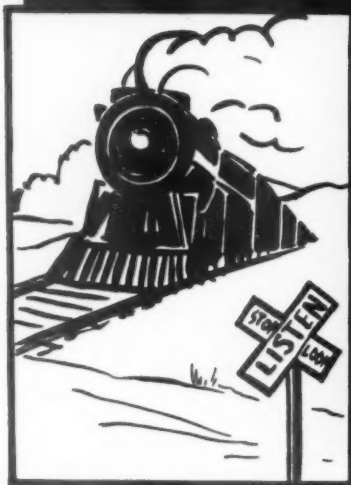




A SAFETY Booklet



Color and cut out pieces . . . Make a booklet 6" x 8" with at least 6 pages and a colored cover . . . Letter the name of the booklet and draw an illustration for safety on cover . . . At top of each page paste one of these pictures and underneath write a story about it . . . Add any other pictures drawn by yourself or clipped from magazines to make your book more attractive



5-6-37



THE LISTENING HOUR

Vacation time is here, there's no doubt about it. If we couldn't tell by the weather, letters which teachers have written to our circulation department giving it their summer addresses are proof enough.

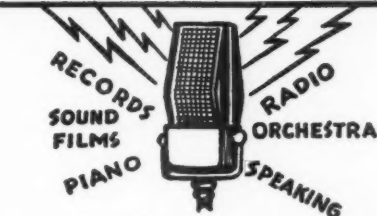
We imagine all our subscribers will be happy to close their desks and bid the boys and girls good-bye for the summer. Not that they will be happier when not teaching, but everyone needs a little time to collect his thoughts, and material too, before beginning a new term.

Just for that, we're not going to tell you about the new records, educational radio programs, and musical events which you should transmit to your pupils. Except to mention that R.C.A. Victor has some charming records for children in their "Bluebird" series — "Sleepy Time Songs" in which Carolyn Harris tells, in song and story, the answers to many questions of children (Bluebird BC-39) and "Around the World in Song and Story" which dramatizes with the use of music and sound effects a tour of well-known folk songs; Dorothy Gordon is the narrator and singer, (Bluebird BC-33)—we shall devote this column to the music which you can hear and enjoy during the summer months.

There is something very wonderful and not unromantic about music "under the stars." A great many cities have outdoor stadiums where concerts are held all through the summer season. The concerts at the Lewisohn Stadium in New York are, of course, famous throughout the country because of the broadcasts which have originated there. In Cincinnati, Detroit, St. Louis — to name only a few — there are regular summer opera seasons with the great and the almost-great singers of the country taking part.

We can imagine that traveling from one part of the country to another, in search of music, would be a fascinating way of spending one's vacation; although it really isn't necessary because of the great amounts of good music which can be enjoyed via the radio.

This brings to mind that both the National Broadcasting Company and the Columbia Broadcasting System have weekly symphony concerts during the summer months. Howard Barlow con-



ducts the CBS summer concert series every Sunday at the time occupied in the fall and winter by John Barbirolli and the New York Philharmonic. Mr. Barlow is an extremely able conductor and has, in all the concerts we've heard, made wise and interesting program selections.

The National Broadcasting Company's summer symphony will broadcast every Saturday night. At this writing the orchestra is under the direction of the eminent Canadian conductor, Reginald Stewart.

Experiences associated with music are some of the most wonderful in one's life, we have been told. We remember a particularly caustic and matter-of-fact Latin professor whose fondest recollection of Rome where he had spent several years was not the excavations in the ancient Roman Forum, not the Piazza di Venezia, not the Basilica of St. Peter, not the feeling of awe which came over him as he stood where the famous Cicero had delivered his orations to the Roman Senate, but the night he spent in the ruined Coliseum hearing and seeing one of Verdi's melodious operas while, during the intermissions, he looked at the velvety Italian sky and saw through the arches of the ancient structure the lights of modern Rome winking in the night. We fancy this Latin professor's nieces and nephews will be amazed when he tells them this experience — as he certainly will — that they have so human and romantic an uncle.

It is a great misfortune that the European festivals cannot be visited at this time. Their attraction, of course, was two-fold. First there was the great number of famous conductors, virtuosi, and singers who performed at them; second, the attractive surroundings in which they were held gave them an especial charm. There may be a very good result from this inability to go abroad in search of music — the music festivals in our own country will increase in popularity and in importance. America, because almost everyone has access to a radio, is fast becoming the most musi-

cally informed and music loving nation in the world.

R.C.A. Victor announces that, with the release of the Beethoven third symphony, the "Eroica," it has on its shelves six albums of this master's nine symphonies which have been conducted by Arturo Toscanini.

The historical associations of the "Eroica" have always interested scholars. The fact that Beethoven had intended dedicating the work to Napoleon and then changed his mind has given rise to speculations about the political significance of this and other musical masterpieces.

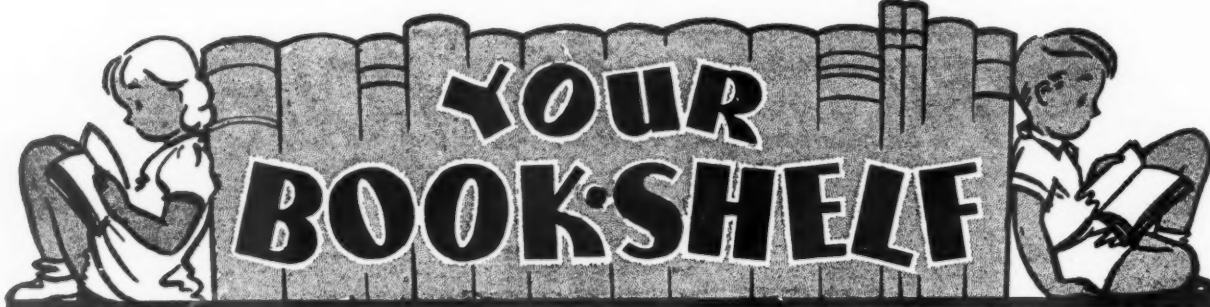
It is, perhaps, that both composers and leaders of men play upon the emotions of love of country, freedom, peace, triumph, and human misery and also human progress. Politicians use these emotions as a ruse covering their true aims but the same emotions inspire composers to write enduring masterpieces. This seeming singleness of idea in the works of composers and the assertions of politicians gives the surface resemblance. Thus, composers are frequently accused of writing "political music" or being "pro" one side or another in a political upheaval.

They do have their opinions, no doubt. But who can deny the universality of their work when, tested by the audiences of many generations, it stands brilliant in its greatness.

Such a work is the "Eroica"—it may have been in accord with some political theory but it expresses the basic emotion that can be understood by everyone.

Incidentally, although we promised not to intrude classroom matters in this column, may we suggest that this universality of music ought to be brought to the attention of your students? They should be led so to love beautiful and great music that nothing can alter their desire to hear it. No matter to what form of government its composer paid allegiance, no matter with what political theory he sympathized, his work belongs to all people, in all lands, and of every political, social, and economic stratum.

With that thought we leave you promising that, while you are enjoying your vacation, we shall be investigating new ideas with which to adorn these pages in the fall.



YOUR BOOKSHELF

All teachers of the elementary grades from the first to the sixth will find the booklets of safety units published by the National Education Association a distinct help. There are three volumes of these units, each book designed for two grades. The units are complete; they contain possible approaches to the subject, developments, culminating activities, and correlating activities. There are graphs which illustrate the statistical information, as well as "margin" notes for the teacher.

For an example, the booklet containing units for grades one and two has the following individual units: *Away to School, Handle With Care, Playtime, Good Things to Eat*. The development of each of these units is expertly arranged to suit the needs of children in the grades designated.

Besides their booklets of safety units, the National Education Association also publishes an annotated bibliography called *Safety and Safety Education* and a bibliography of plays suitable for correlation with safety units.

The booklets may be purchased from the National Education Association, Research Division, 1201 Sixteenth Street, N. W., Washington, D. C. The price per booklet is \$.25.

The Zoo Book containing material from *Who's Who at the Zoo* compiled by the New York City Writers' project is an informative volume to put into the hands of boys and girls of all ages.

The text is simple, direct, and full of the essential facts about the animals to be found in most zoos. Their habitats are given, as are their relative sizes, habits, and characteristic poses in the form of excellent reproductions of photographs.

The last pages of the book are devoted to an animal map where the locations of the homes of the various wild animals are given.

All in all, this little volume will make an excellent addition to classroom libraries. It is small, compact, easy to read. The photographs make it possible to see the animal about which one

is reading because the text is opposite the picture.

(*Albert Whitman & Co.*—59 pp.—\$.50)

A truly unusual and delightful book for English and dramatics instructors of the upper grades and junior high school is *Footlight Fun* by Sally Coulter. Miss Coulter is a teacher of dramatics and English at Jefferson School, New Rochelle, New York.

Experience doesn't always qualify one to write a book even though its subject be the very field of experience. However, Miss Coulter has the gifts of amusing expression, conciseness, humor, and dramatic instinct which makes *Footlight Fun* an inspiration for young actors and a revelation for their teachers.

The book contains four original plays by Miss Coulter. These have been especially written for boys and girls and their subject matter and production have taken into account the limitations which the youth of these actors puts upon them. Each play has complete instructions and suggestions for production—readable instructions and suggestions. In addition, all the details of play reading, production, stagecraft, etc., are beautifully explained.

Not the least interesting feature of the book—to both teachers and students—is the preface written by Munro Leaf. Mr. Leaf sums up the book in this fashion:

"Interest, excitement, and tying-in of the past with the living present, action and fun. What more could we ask? Only one thing—the actual working directions—and here they are, clear as crystal and complete in every detail."

(*Silver Burdett Company*—224 pp.—\$.236)

This month we have included another book for the classroom library—a book of photographs and descriptions—*Insects and Their Stories* by Harry Hoogstraal. The photographs are by Melvin Martinson.

Insects and Their Stories tells, in short paragraphs, the life stories of the insects of the house, garden, trees and woods and, water and its surroundings. At the end of the book there is a table

which summarizes the data about many insects.

The text is clear and simple, although perhaps unsuited to children of primary age, and it has this one important element—it presents the material so that the reader can't help being vitally interested in it. This surely reveals the author's absorption in his subject—not from a purely intellectual viewpoint, although the data is comprehensive and scientific. If it is possible so to do, the author has "humanized" the insects. He tells, and as he relates, the reader becomes as absorbed in the subject as the author is.

The photographs, possibly because they show the various insects greatly magnified, are not always as clear as one could wish. However, the majority are vivid enough to give boys and girls a very good idea of the appearance of the various insects.

(*Thomas Y. Crowell Co.*—144 pp.—\$2.00)

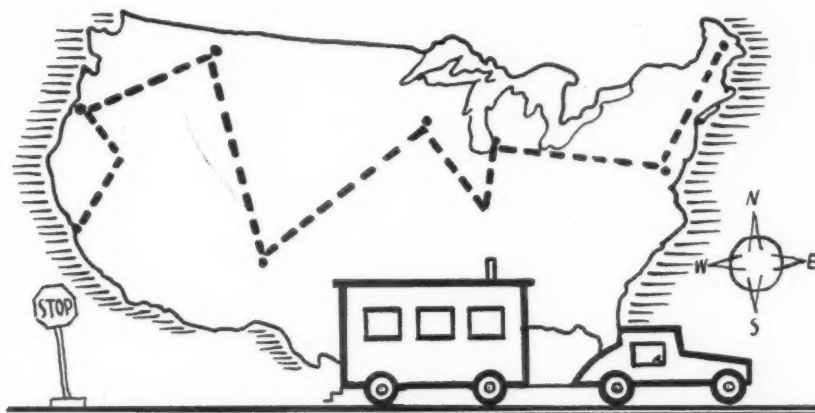
One of the most important activities in our modern schools is dramatics. From very simple classroom assemblies to elaborate operettas children display great enthusiasm when allowed to "speak a piece" or "act." A desire to act seems to be an inherent part of everyone.

A Pageant of the Theatre by Edmund Fuller traces the development of the dramatic arts from the days of the cave-men to the present. It is a book for your library; perhaps some of your older pupils will enjoy it, too. Reading it will enable you to teach dramatics better, because you will know the historical background of the modern theatre. Much of the material presented in *A Pageant of the Theatre* can be correlated with other subjects, such as social studies and language.

But it is not as a book for the classroom that we recommend *A Pageant of the Theatre*. It is so well written, so complete, contains so many illustrations, that this book will find an important place on your book shelves.

(*Thomas Y. Crowell Co.*—270 pp.—\$2.50)

VACATION . . . IN A TRAILER



The idea of traveling in an auto-trailer is one which appeals to children of all ages—and to grownups as well. Use this idea to stimulate interest in your language and social studies departments.

Many kindergartens are equipped with toy boxes which the children like to link together to make trains. Form these into an auto and a trailer, and your class will be off to find adventure along the highway. First of all, before the trailer has been formed, discuss the project with the class. Many of the children will already have been on trips about the country; many have parents who are planning to take the youngsters on some sort of vacation trip during the summer.

The children should be encouraged to tell about their experiences and about the places which they have been told they are to visit.

Material from the class library—especially pictures—will supplement the stories which the children have told. Stories about other children who have taken little trips may be told by the teacher. Every possible bit of data should be obtained.

Write a class story on the blackboard as the children get into the trailer. Perhaps it will be well, depending upon the group, to stay very close to the environment of the children. Their county and neighboring points of interest will be all that the children will be able to comprehend.

The development of the class story will tell about the life inside the trailer. Emphasis will be put on how everything

has its place; how neatness and order are important because of that fact. Tell about camping out—eating meals around a campfire. Incorporate all the conveniences of the trailer into the story.

It will be important, too, to describe the places visited. If there are any places of historical interest near-by, be sure to mention them in the story. This is an excellent means of introducing environmental material at a very early age.

The children may draw pictures of their trailer—of the scenes which they pass during their imaginary trip. These will make atmosphere in the classroom during the progress of the activity.

They should also place class stories and small sketches in notebooks which may have some picture which the child considers to be of importance as a cover.

Older boys and girls will not, of course, have toy boxes to use as a trailer. But just as they have built medieval castles, Indian wigwams, and Viking ships, they may now construct a trailer. Different groups will want to go to different places. The children may plan their trips to cover a much wider area.

Some boys and girls will recall trips which they have taken, not necessarily in a trailer, of course. Others will plan trips which are merely imaginary. Perhaps, these latter will prove most interesting.

The different groups will plan their trips, write their stories, enact scenes from the places visited, make posters and murals depicting the adventures they have had on their real or imaginary trips.

These ideas may be used before vaca-

tion starts. They stimulate the children to be observant during the summer months. They encourage boys and girls to collect data about unusual things they did and interesting places they visited. Such material, collected and sorted, will make very good additions to studies carried out after school reopens in the fall.

Again, the idea of traveling in a trailer may be used as a post-vacation project. After a class discussion, the children will decide which of their number had the most unusual vacation travel experiences. The boys and girls whose trips are chosen will act as the heads of committees to recount the adventures to the entire class.

It will probably be decided that boys and girls who, in previous years, had visited the same or almost the same places will be on the committees with others whose trips were approximately like their own. This will provide much supplementary material, since no two people will collect the same ideas or data from the same journey.

Other boys and girls will build the trailer while their classmates develop activities to take place after the trailer has been built. A third group can make suitable illustrations, from their reading and from interviewing recent travelers, of scenes to be depicted dramatically in the course of the project.

Let the driver of the auto-trailer act as master of ceremonies for the group—he might also be the chairman of the committee.

There are correlations with language, social studies, science, health and safety, and art in an activity such as this. It captures the imaginations of children in primary and intermediate as well as upper grades. It provides an enthusiastic background for the last activity before school closes. It makes the first few weeks of school lively and entertaining.

If you, as their teacher, have been vacationing somewhere that the children might enjoy hearing about, tell them of your experiences. If these are not incorporated in the following activity, they will at least serve as an approach or as an introduction to the project.

If the project develops into greater proportions than you had at first anticipated, make a canvass of parents to find supplementary material. You may be able to find someone who has taken moving pictures of a vacation trip; these, in black and white or colored, will immeasurably aid in bringing the "Vacation in a Trailer" to a successful conclusion.

TEACHER'S CORNER

NEWS AND DISCUSSIONS OF INTEREST TO TEACHERS

We are here to serve the teachers. Help us to help you!

Teachers are invited to send to this department ideas and suggestions that will be helpful and interesting to teachers. One dollar will be paid for each contribution accepted. Send your ideas and suggestions for this page to Teacher's Corner, JUNIOR ARTS AND ACTIVITIES.

GROUP SINGING

by

ETHEL JOHNSON
Walla Walla College
College Place, Washington

Formerly when I was preparing for a school program, it seemed as though it was difficult for the children to remember where they stood when they sang group songs. It required so much time and energy practicing taking places and standing correctly, that it was discouraging.

Now, at the very first of the year, we determine where the children should stand in group singing; then, during almost every music period, the children stand and sing some of the songs they know best. Sometimes the boys sing some songs for the girls. Sometimes the girls sing for the boys. Many times the entire class stands and sings.

This has resulted in more efficiency in preparing for programs but has also added considerably to our regular music periods. The children can sing better when they are standing; it is easier to have everyone's attention; and the singing is better because the voices blend better.

CHECKING READING PROGRESS

by

EUGENIA SMITH
White, Arkansas

At the end of each month I give my three primary grades a reading test to determine how many words they can read per minute. I allow each one to read orally for one minute in a supplementary reader, mark the words he misses, and subtract that number from the total number of words read. Then I make a graph. I use three colors.

For one not reading as well as he should for his grade, I make a red line. One reading as well as he should for his grade but not reading well enough to pass to the next grade receives an orange line. The best readers are designated with a green line.

This graph is placed on the bulletin board and the children study it seriously, watching their progress and trying to improve. The children work for a green line, and all except one of my children have green lines.

COSTUME JEWELRY

by

GRACE M. LIKE, ART INSTRUCTOR
Monroe City, Indiana

Accessories for costumes have become very popular. It is fun to make them at practically no cost and yet to have something that is really different.

My sixth grade art class became very much interested in this idea. The children began to bring in seeds of all kinds, macaroni, soda straws, acorns, nuts, peach pits, pine cones, and pipe cleaners. Seeds strung through the centers make very interesting necklaces and bracelets. The inside part of the beech-nut seed works very nicely. After the necklace is finished, it is given a coat of shellac. Shell macaroni, painted in various colors, can be made into two- or three-strand necklaces and bracelets. Of course, these pieces will not wear indefinitely.

One of my students used colored soda straws and papaw seeds which made a nice combination when strung.

Acorns may be used by placing a tiny screw eye in the cup and then shellacking the entire acorn. The screws may be painted, then strung on a cord. Acorns can be strung the long way also.

Corks and pine cones, brushed with paint, can be strung in the same way.

Place peach pits in a vise and saw them in half. Drill a hole in one end of the peach pit. String on a black cord with the inside of the pit turned outward. Tie a knot between each seed.

Pipe cleaners may be made into lovely necklaces and bracelets. The cleaners may be colored with chalk crayons. Form the cleaners into a hook and eye and tie them together for the bracelet. Various shapes can be used for the necklaces, such as leaves and flower petals.

Place walnuts in a vise and saw them into quarter-inch sections. They can be used as buttons or tied together and made into bracelets and necklaces.

The possibilities for making costume jewelry are unlimited and interest in such a project runs very high because of the present popularity of this type of jewelry.

QUOTATION FOR THOUGHT

•
He who plants thorns must never expect to gather roses.

I believe any teacher trying a few of these ideas mentioned here will have a very interesting class. It is surprising how the children will respond in bringing the different types of material for the making of costume jewelry.

RECITATION PLAN

by

SISTER M. ERWIN, V. S. C.
Homestead, Pennsylvania

I have found the following method of reciting very effective in my classroom:

The children stand in line to recite their lessons. If the child can answer every question which is allotted to him, he receives the "Head Mark" which is a star. He pastes this star on construction paper which has been cut in the form of a pennant. However, if the child should happen to miss one question he is trapped by the nearest child knowing the correct answer. The remainder of the class continues answering. The children try to "trap" one another whenever possible. Only one child can get a "Head Mark" for a lesson. After he receives his "Head Mark" he must go to the end of the line and work forward again.

The children chose their own colors for each lesson. They chose a red star for spelling; green for reading; gold for arithmetic; blue for geography; and yellow for history.

This last issue of JUNIOR ARTS AND ACTIVITIES before the summer vacation brings to mind that, for many of our subscribers, this is the final month of their present subscription. Why not renew now?

Later in the summer and early fall, our subscription department will be deluged with new subscriptions and renewals of many of our old friends who delayed writing to us. Avoid running the risk of not receiving the September issue. The thousands of orders coming into our subscription department sometimes retards the routine.

Make certain that you receive JUNIOR ARTS AND ACTIVITIES (and other magazines too) promptly. Send your club renewal order now. See back cover for club combinations.

Are we ready for vacation time with its days of freedom and fun? That is a serious question, although you may not think so. Because it is not considered enough, we add up an accident count every summer.

Vacations should be planned just as carefully as one arranges plans for his life's work. What good is one's profession or occupation, if an hour of careless pleasure puts him in the hospital for months or years?

We teachers of America can aid to some extent in helping our pupils to continue their vigilance during these vacation months. We can assist the boys and girls in making plans for the summer. It is idleness which causes many children of school age to get into trouble and become involved in accidents.

Since some cities provide playgrounds and organized games and activities, Bible classes, and lessons in handwork in vacation time, many children are kept off the streets at least half of the day. Their hours are filled with interesting and safe activities and they usually get along nicely.

In neighborhoods where no community interest is shown, it is up to us to plant the seeds that will bear fruit.

Talk with the children and suggest that they do things which will occupy their time at home and on trips. If necessary, have them make a list of some of the vacation hints that they can follow with a little spring guidance from you. Give them some general knowledge which they will need to take with them on trips or picnics.

Here are a few suggestions; you may have many more of your own, of course. No two groups' needs will be the same.

I. Discuss hobbies with the children. Have them make a list of some hobbies for future use. Stamp, what-not, and picture collections; writing a paragraph a day; keeping an account of the way vacation time passed; — keeping a weather chart—all are good hobbies.

Offer a prize for the most interesting hobby entered in the "Hobby Show" to be held in September after school reopens.

II. Influence some mother in the neighborhood to have a sewing class for girls.

III. Encourage the boys to become Boy Scouts when they are old enough.

IV. Try to get some father to organize a regular baseball team among the smaller boys.

There are so many types of activities that will interest children. If the parents can afford to buy workbooks and subscribe to a number of children's magazines, this will be very beneficial. Sug-

SAFETY IS OURS WHEN WE USE OUR SAFETY KNOWLEDGE

by
HAZEL MORROW DAWSON

gest this to the parents and give them a list of some of these magazines and workbooks.

Make the boys and girls understand that they must remember their rules of Safety at all times.

REMINDERS

I. In the Cities

A. For Safety

1. Cross at the corners.
2. Wait for the traffic lights or be sure the way is clear.
3. Obey traffic rules for bicycles.
4. Do not skate in the street.
5. Learn the rules to follow at swimming pools or playgrounds.

B. For Health

1. Wear loose clothing.
2. Avoid drinking ice water.
3. Keep houses screened.
4. Do not go rowing in a boat unless some older person attends to the boat.
5. Take care of cuts and injuries immediately.
6. Drink plenty of fruit juices.
7. Wear comfortable shoes on hiking trips.
8. Don't go too near campfires.
9. Learn what poison ivy, poison sumac, and poison oak look like and stay away from them.

II. In Rural Districts

A. For Safety

1. On the highways, walk facing traffic.
2. When walking along the highway at night, wear something white or buy one of the new reflectors that fasten on the shoes.
3. When children from the city visit on the farm, they should be shown the dangers of the farm.
4. Stay away from the "old swimming holes."
5. Keep away from vicious farm animals and dangerous machinery.
6. Do not drink from streams and wells with which you are unfamiliar.
7. Treat insect bites and snake

bites as quickly as possible.

Over all vacations there looms a monster that causes death and destruction. It is SPEED. Speed is the one thing that usually can turn a pleasure trip into a disaster. I am going to give an incident that shows how speed ended a vacation before it had begun.

A BAD SPILL

School was out and Barbara and John and their mother had all their bags packed; everything was in readiness for a month's travel. The auto was just old enough to travel at regular speed and was standing at the door.

Barbara and John were anxious to start, for they were going to visit their grandmother and grandfather who lived on a big farm in Minnesota. They had never been that far away from home.

They kissed their father good-bye and Barbara cried a little for she knew she would miss him a lot.

Daddy told them to enjoy themselves but to be careful and to return soon.

They left their home Friday morning. It was a lovely day. The three travelers went along smoothly in their car, passing many farms and going through many small towns. They had lunch in a nice big park and then continued their journey.

About 2 o'clock they came to a new highway on which there were not many cars.

John thought they were going too slowly so he said, "Mother, why don't we go faster? We'll never get there like this."

"Well, son, perhaps we can travel faster here and make up a little time," his mother replied.

However, Barbara was not in a hurry for she exclaimed, "No, mother, please don't. I want to see things. I don't want to go fast. Anyway, daddy told us to be careful."

"Just like a girl, always scared," said John. "Come on, mother, step on it!"

"All right. This is such a nice paved highway, Barbara, we can cover a lot of miles."

Suddenly a car darted out from a side road directly in front of them, onto the highway. There was no place to turn; it was too late to stop. Mother hit the small car, lost control of the big car, and after turning over two or three times, landed wrong side up in a big ravine. When rescued, they were unconscious. The three were taken to the nearest hospital and were not able to be moved for two months. The driver of the other car did not recover.

Another vacation trip had ended in disappointment, injury, and death!

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Junior Arts and Activities
740 RUSH ST. CHICAGO, ILL.

FRANCIS SCOTT KEY

The story of how the "Star-Spangled Banner" came to be written is one that should be retold every Flag Day.

See page 6 for our portrait of Francis Scott Key.

"... In full glory reflected now shines on the stream. 'Tis the star-spangled banner!"

These noble words came from the pen of a man who had just experienced one of the most harrowing ordeals in the history of America—he had watched a battle which would certainly prove whether the United States was or was not to stand as a free nation. He had seen the defenders of freedom in the United States repulse the strong guns of the English batteries in the battle of Fort McHenry.

The man was Francis Scott Key. Key was an ordinary man. He was no great statesman, no great poet. Yet he provided one of the most stirring tributes to American freedom which has ever been written. He gave us our National Anthem.

Francis Scott Key was born in 1779. He attended the famous St. John's College in Maryland and became a lawyer. Soon the young republic was involved in a war—the second war with England.

As everyone knows, during the course of this conflict, the victorious British had invaded Washington and sacked the capital. The defenders of the capital fought bravely, but finally retreated.

President Madison and his wife were forced to flee the city pursued by British troops.

Then the scene of battle moved on to Baltimore and to Fort McHenry which defended the city.

Here a series of events occurred which began Francis Scott Key's rise to immortal fame in the minds and hearts of Americans. One of his friends had been captured by the British and was being held aboard one of their warships. Key secured the necessary papers to prove this man a noncombatant and thus insuring his release. He set out in a small boat to have a meeting with the admiral aboard the British ship.

The British admiral saw the justice of Francis Key's claim and made ready to release the prisoner. However, the British forces were preparing for battle. There was no time for the two Americans to return to shore. They were, therefore, kept aboard the vessel until the outcome of the battle should be

known. All night the bombardment of Fort McHenry proceeded.

Except in the red light of bursting shells, the flag—the Stars and Stripes—floating above the fort could not be seen. The anxiety of the two men was very great. Suppose that when morning came, the flag should not be there! Suppose the brave defenders of Fort McHenry were forced to abandon it or to run up a white truce flag where now the Stars and Stripes waved so beautifully!

All these things ran through the mind of Francis Scott Key as he and his friend waited through the night for the outcome of the battle. Finally the first red streaks of dawn showed in the east. The sky grew lighter. Now they could see the fort!

And there it was—the flag was still waving, torn and battered, but waving above the fort!

Francis Scott Key discovered his feelings were words running through his head. Immediately he began to write. When he had completed, "The Star-Spangled Banner" had been born.

Both he and his friend returned to Baltimore. The words which Key had written in the emotion of seeing the victory of the battle of Fort McHenry were set to the music of an old English tune—"To Anacreon in Heaven" which had been written by John Stafford Smith.

For many years this song, together with "America," was sung by patriotic Americans. There was no law which said that the United States had a national anthem. However, in 1931 Congress finally enacted a law declaring "The Star-Spangled Banner" to be the National Anthem of the United States of America.

After that famous night, Francis Scott Key returned to his law practice in Baltimore. In time he moved to Washington, D. C., where he became the attorney for the District of Columbia.

Never again in his life did he accomplish anything to compare with the writing of "The Star-Spangled Banner." That was sufficient, however, to win him a permanent place in the hall of Americans who have served their country nobly.

Francis Scott Key died in 1843.

MOTHER GOOSE ASSEMBLY

(Continued from page 8)

- C. To decide on the best materials to use and how to use them.
- D. To share responsibility.
- E. To participate in planning the assembly program.
- F. To take turns in talking during group discussion.
- G. To wait their turn when needing help.
- H. To listen when others are talking.
- I. To give suggestions to others.
- J. To accept suggestions from the group and from the teacher.
- K. To evaluate what has been done and what still needs to be done.
- L. To stay with a job until it is finished.
- M. To distinguish between "work noise" and "unnecessary noise."
- N. To know when to ask for help.
- O. To develop poise when singing, acting, and speaking before a group.
- P. To work with paints, crepe paper, wrapping paper, and tag board.

A LOOK INTO THE FUTURE

(Continued from page 14)

Scholes. A book of reference as to the meaning and pronunciation of technical words found in programs and program music. Adds to one's understanding of concerts and radio programs.

Standard Stories from the Operas, Gladys Davidson. Presents the opera librettos as they occur. The style is clear and interesting; the form is that of a short story.

Music for the Multitude, Sidney Harrison. A clear, readable modern history of music.

Men of Music, Brockway and Weinstock. Presents biographies of musicians from the predecessors of Bach to Stravinsky. A modern treatment of many types of music and its exponents. Lists a number of recommended recordings of compositions by these men.

Discovering Music, Howard McKinney. A book to increase one's appreciation of music.

The Well-Tempered Listener, Deems Taylor. Anyone familiar with Mr. Taylor's style will realize that this book on appreciation is interesting and informative.

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THE CROW ISLAND SCHOOL

WINNETKA, ILLINOIS' NEW BUILDING

EMBODIES MANY PRACTICAL

INNOVATIONS

Long recognized as one of the country's leading systems, the Winnetka schools have recently added another building to their group. This elementary school building has been designed to carry out more effectively the ideas of progressive education held by Mr. Carleton E. Washburne, the superintendent, and his associates.

Having heard much about this unusual new building, we visited it—not to tell about the style of architecture which the designers believe to be most unusual in educational structures, but to report how the building is used and which of the features of the school can be adopted by other schools and other teachers not so fortunate as to have the physical apparatus available to Winnetka teachers.

The building, probably because it was designed to resemble home life as much as possible, has an air of informality about it. The curtains across the wide window areas are bright in color and match the colors used throughout the building.

Each classroom is a complete unit containing a workroom, closet, and other facilities. Each classroom has an additional plot of ground outside the door which can be used for growing flowers, keeping pets, or anything else connected with a unit in progress.

The kindergarten department is especially interesting. It contains storage compartments along the two sides exposed to the outdoor garden. These compartments are the boxes in which children place their toys. However, the boys and girls decided that the boxes would make excellent trains and have used them for that purpose. This is just one example of how this school designed for use has been adapted by the children themselves to fit their own needs and desires.

There is also an interesting feature which teachers everywhere will do well to copy. The kindergarten has its own individual cloak rooms in contrast to the locker system which has been installed for the older boys and girls. In order that the smaller children will know where their coats are, each peg has its individual tag, different from all the

others, and by looking at the picture on this tag the children identify their clothes.

Movable desks have been installed throughout the school. This allows the teacher and the children to draw up their desks for the story hour and also for class discussions. It gives a homelike atmosphere which is what the school authorities are endeavoring to create. This also allows for a larger area in which to conduct the class unit. When we were there we saw the entire quarter of one room being used to display a Navajo hogan which the class had built. In another class, the boys and girls had a model of a Viking ship. It can be seen that this idea of movable chairs can change the whole complexion of a classroom—the attitudes of both teacher and children.

The workroom which is attached to every class is particularly useful. Of course, the majority of schools are not equipped with an individual room such as this. It has running water, work bench, and craft materials of all kinds.

However, it can be seen how it is possible to set aside a table and a few other materials in an improvised workroom in almost any class.

The visual education department, where it is planned that teachers may bring their classes for educational movies, also contains exhibits. These exhibits, in part, have been obtained by a cataloging of the citizens of the community. At intervals the exhibits are changed to fit the needs of both the students and members of the community who also make use of the school. It is thus possible to have more complete material on a given subject when the schools data is augmented by that of some citizens of the town.

This is by no means a complete description of the school. The architecture and the decoration, the ceramics and the landscaping have not been included. The few points we have brought out are merely those which will, we think, prove of interest and value to teachers in classrooms and systems not so fortunate as to have the physical equipment for carrying out the latest and most desirable methods of progressive education.

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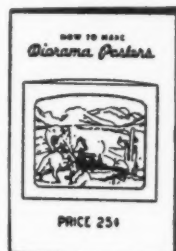
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